



## **PAPER ABSTRACTS**

43<sup>rd</sup> Annual Conference

Thursday, April 7<sup>th</sup> — Saturday, April 9<sup>th</sup>, 2016

DePaul University, Chicago

**The 43<sup>rd</sup> Annual Conference of the Midwest Art History Society is sponsored by:**

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## PAPERS AT A GLANCE

*Unless otherwise noted, all sessions are held in the 8<sup>th</sup> Floor Conference Center*

*DePaul University Center, 1 E. Jackson [at Jackson and State] in the Loop*

### THURSDAY, APRIL 7<sup>th</sup>

#### 10:00-11:30

**Undergraduate Session (I)** Room 8010

***El Arte in the Midwest*** Room 8014

**Asian Art** Room 8009

**Chicago Design: Histories and Narratives** Room 8002

#### 1:15-2:45

**The Social Role of the Portrait** Room 8010

**Latin American and Pre-Columbian Art** Room 8002

**History of Photography** Room 8009

**Black Arts Movement** Room 8014

#### 3:00-4:30

**The Personal is Political: Feminist Social Practice** Room 8010

**International Art Collections of Chicago** Room 8009

**The Chicago World's Fair: A Reevaluation** Room 8014

**Native American Images in Modern and Contemporary Art** Room 8002

### FRIDAY, APRIL 8<sup>th</sup>

#### 10:00-11:30

**Art for All Seasons: Art and Sculpture in Parks and Gardens** Room 8014

**Open Session (I)** Room 8009

**Architecture** Room 8010

**Twentieth-Century Art (I)** Room 8002

**1:15-2:45**

**1:00-2:30 Recent Acquisitions in Midwest Collections** (*Held in Morton Auditorium, Art Institute of Chicago*)

**American Art (I)** Room 8009

**Italian Renaissance and Baroque** Room 8010

**Contemporary Art** Room 8002

**Nineteenth-Century Art** Room 8014

**3:00-4:30**

**The Chicago Bauhaus: A Force of Modernism** Room 8009

**Ancient Art** Room 8002

**Medieval Art (I)** Room 8010

**American Art (II)** Room 8014

**SATURDAY, APRIL 9<sup>th</sup>**

**9:00-10:30**

**Undergraduate Session (II)** Room 8009

**Islamic Art and Architecture** Room 8010

**Twentieth-Century Art (II)** Room 8014

**10:45-12:15**

**Medieval Art (II)** Room 8009

**Alternative Exhibition Spaces** Room 8010

**Open Session (II)** Room 8002

**Bookish: The Global World of Artists' Books in Chicago** Room 8014

# CONFERENCE SCHEDULE AND ABSTRACTS

*All sessions—unless otherwise noted—are held in the 8<sup>th</sup> Floor Conference Center*

*DePaul University Center, 1 E. Jackson [at Jackson and State] in the Loop*

**THURSDAY, APRIL 7<sup>th</sup>**

**10:00-11:30**

## **Undergraduate Session (I) Room 8010**

Chair: Heidi J. Hornik, Professor of Art History, Baylor University

**Roles for Roman Women: The Guise of Venus on Ancient Roman Sarcophagi**  
*Kacie Krogman, Ferris State University, (mentor: Rachel Foulk)*

Venus was the ancient Roman goddess of love, beauty, and sexuality. She was believed to be the divine mother of the Romans and held an important place in the Roman pantheon. This paper explores how Roman women adopted the iconography of Venus on their sarcophagi to express that they personally embodied the values for which she stood. Women were often portrayed as Venus with their own recognizable portrait, but with the body of Venus. In these hybrid images, attributes of Venus—including nudity and recognizable poses—are used to refer to the goddess. Building upon the work of scholars such as Eve D’Ambra and Diana E. E. Kleiner, I have established a typology of the ways in which women are portrayed as Venus on ancient Roman sarcophagi. The range of depictions of women in the guise of Venus helps us to understand the roles women held in society. Historical sources indicate that upholding the values associated with Venus was not just a personal choice, but a societal expectation. These works of art encourage women in marriage, motherhood, and domesticity. Being portrayed as Venus in their final resting places allowed women to express these values for eternity.

**Exploring the Suppressed Territory of the Third Reich Art World: Judith in the Twentieth Century**  
*Savannah H. Dearhamer, Coe College, (mentor: Ranelle Knight-Lueth)*

Although there is a rich amount of scholarly research about Judith, ties between the story of Judith and Holofernes and the art of Nazi Germany remain unclear. Artistically, Judith begins resurfacing within Western culture’s fascinations as early as the fourteenth century. Since then, Judith’s journey as a woman, victor, virtue, and Jewish figure has been examined through various lenses. As a subject of manipulation throughout centuries and across disciplines, Judith’s reputation is adapted from a virtuous widow to justified murderer to sexualized protagonist. The conversions that Judith’s character underwent during the Italian Renaissance, most notably by Donatello, and throughout the nineteenth century ultimately set the stage for her transformation in the twentieth. Artists such as Gustav Klimt and Franz von Stuck re-interpreted Judith for her religious heritage, daunting eroticism, and racial purity, all of which became more complex when exposed to Nazi ideology.

**Connoisseurship Today: An Approach for Understanding Lorenzetti’s Madonna and Child from the Kress Collection in the Armstrong Browning Library**  
*Nathaniel Eberlein, Baylor University (mentor: Heidi J. Hornik)*

I have had the unique undergraduate opportunity to study art objects in the setting of a connoisseurship research seminar under the mentorship of Dr. Heidi J. Hornik. I researched the attribution behind a Siense Trecento altarpiece of the *Madonna and Child*, currently attributed to a “follower of Pietro Lorenzetti.”

My research began by compiling the previous scholarly attributions made to this painting that were stored in the Armstrong Browning Library’s curatorial files. Previous scholars had acknowledged the Siense

origins of the painting, and had noted the stylistic influence of Pietro Lorenzetti. I then began to make visual comparisons between my painting and the known oeuvre of Pietro Lorenzetti, and broadened my search to include comparisons with several other contemporary Sienese artists. After making agreeing stylistic conclusions with the previous attributors, I investigated the technical elements of the object.

The punch-motifs are the most notable technical aspects of the work. During the first half of the fourteenth century halo designs that were tooled by hand were replaced by punch-motifs. It would seem that each major artist or workshop originally had a set of punches unique to their shop, perhaps serving as secondary signatures. I matched a particular flower punch-motif in my painting with a matching flower punch in a catalogue of Pietro Lorenzetti's punches. After exchanging detailed photos of the punch-motifs with scholar Erling Skaug, I concluded that the painting should be attributed to the first half of the fourteenth century to the "workshop of Pietro Lorenzetti."

Francesco Zuccarelli's *Landscape with Bridge* from the Kress Collection in the Armstrong Browning Library: Connoisseurship as Method  
*Conner Moncrief, Baylor University (mentor: Heidi J. Hornik)*

This talk seeks to expand the research and improve the curatorial file for Francesco Zuccarelli's *Landscape with Bridge*. The painting is part of the Kress Collection and is located in the Armstrong Browning Library on the Baylor University campus in Waco, Texas. The original focus, beginning in an undergraduate art history seminar, was on supporting an accurate attribution to Francesco Zuccarelli, largely through the use of Morellian techniques, although some historical documentation has been found that points to the painting being by Zuccarelli. The attribution was formed largely by comparing the painting to other works by Zuccarelli, since he was so methodical in his work. The key point lies in his inclusion of a little gourd, held by one of the peasants. Zuccarelli used the little gourd as a sort of symbolic signature, punning on his last name, which meant "little gourd". From this attribution, I seek to disprove counter-arguments that could attribute the painting to another one of his followers or circle. The focus of my current honors thesis project is also to refine the dating of the painting. The original curatorial files suggested that the work was made in 1720. However, I have chosen to reject this, as the work does not look like something that Zuccarelli would have made when he was 18, but more of a middle career work, attributed to around the 1730s or 1740s. The rest of the project seeks to place this work in the larger context of landscape painting history, by examining the artist's travels to England and attempting to connect the painting to King George III and his royal painting collection, but the main focus of the talk will be on an accurate and definite attribution to Zuccarelli.

## ***El Arte in the Midwest* Room 8014**

Chair: Jamie L. Ratliff, Assistant Professor, University of Minnesota Duluth

The Aztec Calendar Stone and the Spatial Production of a "Greater Mexico" in Chicago  
*Delia Cosentino, Associate Professor, DePaul University*

Because of its ubiquity and frequent de-contextualization in contemporary circumstances, the iconic Aztec sculpture known as the Calendar Stone has been described in a recent study as having become a meaningless cipher. While true in many instances, not so, it will be argued here, in the case of a series of small-scale bronze replicas of the circular monolith which have ornamented the sidewalks of the Mexican neighborhood of Pilsen since 1999. This study will consider the physical attributes of the massive planar form, whose concentric circles work to center its margins, just as even the farthest reaches of the growing Aztec empire were controlled by its capital of Tenochtitlan. The paper will also draw from the rich history of the sculpture's specifically spatial associations, particularly in modern cartography, to show how the famed sculpture has served to lay claim to and embody notions of a distinctly Mexican geography. The Calendar Stone's re-contextualization on both sides of the border has corresponded to the need to fabricate a unified sense of Mexican space, especially in resistance to (the legacies of) Spanish colonialism and/or to the Anglo mainstream in the United States. In a very physical way, the replicas in Pilsen can be seen as agents in the mapping of a Greater Mexico that extends all the way to the Midwest. Details surrounding the conception, financing, and installation of the replicas, however, complicate the question of whose interests they actually serve, and towards which center these margins are intended to gravitate.

Maria Cristina Tavera: Recasting Latinidad in Minnesota  
*Jamie Ratliff, Assistant Professor, University of Minnesota Duluth*

Maria Cristina Tavera is a contemporary Latina artist, curator, and activist who lives and works in Minneapolis, MN. Often influenced by her transnational upbringing split between Minnesota and Mexico, her work draws from Latin American myths, legends, and popular culture, investigating the way that cultural icons transcend national borders to express complex identities and construct shared communities. This paper explores a very recent installation created by Tavera, entitled *Reconfiguring Casta*, on display at the Ausberg College Art Galleries, February-March, 2016. The installation takes as its point of departure the historical genre of *castas* paintings, a colonial Mexican art form that visualized a social hierarchy based on the racial and ethnic mixing of Spaniards, Africans, and indigenous Americans. Theoretically based on scientific classification according to percentages of blood-mixing, these paintings more accurately reflected the social anxiety of the ruling classes when confronted with an increasingly diverse society. Tavera revisits the *castas* format as a visual metaphor for the similarly complicated process of articulating notions of Latino/a identity within the United States. In doing so, the artist creates a dialogue between historical and contemporary forms that asks the viewer to consider the intersectionality of race, ethnicity, nationality, and gender as it informs what it means to be Latin@ in the Midwest.

Abstraction and Realism in Contemporary Latin American Art of the Midwest  
*Judith Huacuja, Associate Professor, University of Dayton*

Drawing heavily from the mid-twentieth century, many Latin American artists in the Midwest strive to make visible the complexity of multi-racial/multi-ethnic identities. Importantly, these works form a national dialogue on cultural engagement in the United States as they also present the impact of localities on globalized visual culture. The tenets of such artwork are to educate, empower and create social change. The artworks often utilize figurative, even realist, approaches in order to make evident their material realities. At the same time, the twenty-first century is witnessing a dramatic rise in abstract modes of engagement. In very powerful ways, Latin American artists also practice abstraction as alternative ways to build communities of discourse as they make critical investigations about identity and difference. My presentation compares the recent work of Latin American artists who seek to integrate political, social and cultural interests, but whose aesthetic sensibilities range from social realism to abstraction. Some of these artists utilize a realist style that documents structures of oppression and the resulting marginalization of individuals and communities. This realism is deeply immersive and includes art workshops, consciousness-raising discussions, and outreach to community networks. In contrast, a number of Latin American artists turn away from hegemonic or so-called 'nationalist' forms of representation. They affirm abstract modes as representing a non-essentialist, hybrid subject. These artists embrace abstraction, not to explore problems of style or technique, but to elicit multiple readings, to evoke emotional resonance and connection, and to probe human material suffering. Many of the artists draw on the palpable immediacy of multi-media paintings or installation art to engage audiences in fluid, unrestricted dialogue about the material realities of our experiences. This research examines the work of contemporary Latin American artists living in the Midwest who are currently included in the exhibit *Latino Art of the Midwest: Into the 21<sup>st</sup> Century* at the University of Dayton's Roesch Library Galleries. I curated this exhibition by drawing from artists in Detroit, Chicago and various Ohio cities. Some of the artists have migrated across international borders originating in Brazil, Mexico, Chile or various regions. Some identify as Chicano or Latino. Common to all is the strong sense of a globalized visual culture. A visual landscape formed within and pulsating through massive global technologies. We see, in the work of all these artists, the awareness that our shared visual culture represents and is impacted through power relations. Their individual artistic expressions speak to experiences of our bodies, social spaces and political aspirations. As Ronaldo Munck asserts in his book *Globalization and Contestation*, an understanding of the impact of globalization upon societies can always be found here, at the divide between the state and the individual, between the aspirational and the geo-political crossings, and in artistic works "mediated through and in-between nation states, regions and localities."

Seeing the Big Picture: The U.S. Latina/o Art Forum and Regional Advocacy within and around the Institution  
*Sonja E. Gandert, Herbert F. Johnson Museum of Art, Cornell University*

In February 2015 at the College Art Association Annual Conference, Professor Adriana Zavala of Tufts University convened a two-part panel entitled “Imagining a U.S. Latina/o Art History,” which comprised curators, graduate students, and professors of Latina/o art and visual culture teaching in departments of both art history and other disciplines. The sessions and the roundtable that followed them received an enthusiastic response, prompting Dr. Zavala and several other panelists to launch a professional organization to address the core issue raised during the discussion: the persistent underrepresentation of art and scholarship by and about Latina/os in the academy, museums, and galleries as well as the erasure of U.S. Latina/o contributions, which are often subsumed by or conflated with Latin American and/or American art.

Now one year in, the U.S. Latina/o Art Forum (USLAF) has garnered a robust membership base and is seeking CAA societal affiliation. Yet as we continue to advance advocacy and fortify a network of emerging and experienced professionals in the field, we must also consider the role that institutions and arts communities in regions where Latina/o narratives are underrepresented play in the larger endeavor of promoting U.S. Latina/o production nationwide. In this paper, I examine several regional Latina/o institutions with which I have firsthand experience in order to argue that even as we aim to mobilize on a macro scale, these institutions must maintain and strengthen their role as nodes of localized expertise and as bridges linking communities, organizations such as the USLAF, and the art historical mainstream.

## **Asian Art Room 8009**

Chair: Curt Hansman, Adjunct Professor, DePaul University

### The Authenticity of a Natural Gesture: the Northern Song-era Luohan Sculptures of Lingyan Temple

*Rebecca M. Bieberly, Visiting Assistant Professor, Oakland University*

Housed within Lingyan temple in Shandong province, China are twenty-seven rare examples of clay *luohan* sculptures dating to the Northern Song dynasty (960-1127). Modeled in nearly life-size proportions, the figures display individualized gestures, poses, and portrait-like details. Although acclaimed as superb examples of the “realism” of Song dynasty Buddhist sculpture, the works have garnered little scholarly attention. This paper considers the naturalistic style of the figures and the naturalness of their gestures in relation to period trends within the visual and literary arts. An examination of Song-era writings, including monastic “encounter dialogues” and works by artists and civil officials suggests that natural gestures—whether seen through the creative process, a depicted subject, or within an encounter between a monk and student—were often connected to the perceived authenticity of an individual. For Lingyan temple, this would have been an important issue. A few short years after the installation of the sculptures, the temple was registered with the government as a Chan public temple, a designation that would have expanded its donorship base and potential audience of the sculptures. Within this context, the naturalness of the figures’ gestures may have both demonstrated the temple’s engagement with larger monastic and artistic discourses of the day and alluded to the skills and status of the individuals within the monastic community. Engaging with an issue important to a diversity of educated viewers—from monks to civil officials—would have been crucial for a temple whose economic sustainability depended upon donor support.

### The Accumulated Landscape: Gong Xian’s Accordion Albums

*Tingting Xu, PhD candidate, University of Chicago*

Gong Xian (1619-1689), the leading Chinese artist in the circle of cultural elites at Nanking during the Ming-Qing transition is famous for painting majestic landscapes in the formats of album leaves and lengthy handscrolls. Yet largely ignored by previous scholarship, a significant number of his landscape handscrolls done in the mid 1670s and early 1680s, which have been generally considered as the master pieces done in the apex of his career, were originally made as accordion albums, as is evident from the creases evenly spaced on the paper surface. The innovative format was once mentioned by Gong Xian in his inscription for *The Endless Streams and Mountains* (1680-82). Using *Cloudy Peaks* (1674), a nine-meter long monochrome ink landscape mounted as a handscroll and now in the collection of the Nelson-Atkins Museum as an example, I argue that these landscapes contain very playful and thoughtful spatial arrangements that can only be revealed from the perspective of the interactive nature of the accordion album. Turning a piece of joint and

lengthy paper into an album of alternating raised and recessed folds, this specific medium allows viewers to create multiple sub-images of the landscape by unfolding and folding the adjacent pages. When opened up, as the landscape continues, each of the two neighboring pages opposite each other make up an independent, two-panel sub-unit that forms an intact composition. Furthermore, the entire landscape can be freely divided and assembled into groups of sub-images of different scales, depending on how many pages are opened up at a time by the viewer.

Meanwhile, I want to point out that the flexibility and plurality of the compositions rendered by multiple sub-images echo the rich aesthetics of *hou* -literally translated as “thickness” or “accumulation” - one of the most frequently mentioned and highly emphasized concepts in Gong Xian’s treatises on painting. As the trees and mountains in his painting are executed with layers of brushstrokes in his iconic technique usually referred to as *ji-mo-fa*, or “the accumulation of ink,” the overlapped and layered compositional units achieved by the folded landscape album also embody the idea of accumulation. The medium specificity of his long landscapes and his theory on brushwork reach a profound consistency. They reflect the dynamic interactivity of artistic practices in early modern China, when the ultimate completion of the artwork was achieved by the co-participation of both artists and viewers.

Displaying China at the Great Exhibition in 1851 and the Universal Exposition in 1867  
*Winnie Tsang, Lecturer, Wells College*

Beginning in the mid-nineteenth century, world’s fairs became major venues for cultural and artistic exchanges among nations. The Great Exhibition in London in 1851 and the Universal Exposition in Paris in 1867 presented two remarkable cases of such exchanges between Europe and China. Both fairs were held at a time when Sino-Western relation drastically deteriorated as a result of the Opium Wars. Despite China’s refusal to participate after her defeats in the two Opium Wars, Chinese exhibitions still strangely appeared at both fairs with British and French commissioners curating the display. The commissioners gathered exhibits from local collectors, the East India Company, and the Qing court. They installed Chinese-style exhibition spaces, including a Chinese pavilion based on the architectural style of the looted imperial palace Yuanming Yuan. They hired Chinese individuals to create humorous spectacle for audience. Representations of the lone Chinese man in the official ceremonies of the fairs also came out in paintings and prints, which consistently portrayed a comical yet trivial image of China. This paper studies the fundamental values in China that Britain and France found significant to their national identities by comparing the strategies of exhibiting China at the two fairs. It intends to show that China as a malleable cultural and artistic identity served multivalent meanings to the West associated with notions of progress, exoticism, and internationalism.

**Chicago Design: Histories and Narratives Room 8002**

Co-chairs: Jonathan Mekinda, Assistant Professor, University of Illinois at Chicago  
Bess Williamson Stiles, Assistant Professor, School of the Art Institute of Chicago

Ornamenting Mobility: Chicago Transportation Infrastructure at the Turn of the  
Twentieth Century  
*Robert Buerglener, Lecturer, Northwestern University School of Professional Studies*

At the turn of the twentieth century, in Chicago as in the rest of the United States, many believed that a modern society required a new infrastructure to promote mobility. Yet the forms this infrastructure would take were unclear and often highly contested, leading to experimentation and diverse outcomes. Using street lighting and traffic improvements as a test case, this paper asks what motivated Chicagoans to design their transportation infrastructure as they did. How did those involved in creating these features distinguish between ornament and function? What merited visual attention and decoration, and what did not? Moreover, did the creators of these new elements see them as reflecting something specific about Chicago, or as part of larger national, even international, trends? At a time when advocates of new forms of motorized transportation called for a redesigned environment, some areas of the city received particular attention, while perhaps unsurprisingly, far fewer resources were allocated to less affluent neighborhoods farther from the urban core. Debates about the form and distribution of street lights and traffic improvements thus offer a window into connections between social organization and design in a city whose boosters portrayed it as a leader in many areas. In a larger sense,

these questions help us understand better how design reveals both the points of agreement and the fault lines in Chicago over resources, class, ethnicity and race during this time period.

### Designs for the People: The Interior Designs of Marianne Willisch

*Laura Herlocher, MA candidate, University of Illinois at Chicago*

Until the early 1900s, the field of architecture had overshadowed interior design keeping it from its due recognition. It wasn't until the 1920s and 1930s that interior design gained prestige and became a profession, but many designers of the mid-twentieth century were women who were kept in the dark. This project hopes to better understand women in interior design during this period in Chicago and what kind of influence they had on the general public. This paper looks specifically at the designs and significance of Marianne Willisch, an interior designer working in Chicago during the middle of the twentieth century. Little research has been done on Willisch's work, yet she was a prominent figure in Chicago through her work with the Kecks and her connections with the Institute of Design and the Art Institute of Chicago. By looking at Willisch's publications in popular magazines and newspapers of the time along with her designs for interiors done in collaboration with the Keck brothers, the significance and influence of her designs on the mass public can be understood. Her sketches and drawings of the Chicago residences she designed are a rich source of her ideas and techniques. Was she designing these private residences similarly to what she was teaching through her publications and lectures? What did her influence and desire to reach the mass public mean for women and interior design at the time? These are two questions that this paper hopes to unravel.

### The "Chicago-Type" Gallery

*Barbara Jaffee, Associate Professor, Northern Illinois University*

In 1946, the big news in Chicago was the passing of the "New York-type" gallery (i.e., a small space showing only two-dimensional works), in favor of a new type—a commercial studio integrating fine and applied art, architecture, and design. This, the "Chicago-type" gallery (as critics at the time described it) took its cues from a synthesis of art and commerce with long Chicago roots—from Jane Addams's Hull House in the 1890s to the extension of the Bauhaus experiment begun under László Moholy-Nagy in 1937. Principal among the new studios was the Baldwin Kingrey shop, which opened with a show of decorative arts and furniture design in combination with fine art. There were many others as well, today, mostly unknown: the studio-gallery shared by architects Edgar Bartolucci and Jack Waldheim with photographers Gen Idaki, Riley O'Suga, and textile designer Angelo Testa; and Marguerite Hohenberg's Gallery of Non-Objective Painting, an interior design studio located in the new Bohemia of Oak Street in the 1950s.

The Chicago-type gallery integrated fine art fully with design. And, despite what came next, when many designers found themselves caught up in the massive urban renewal efforts of the 1960s (thereby severing their formerly close links with painters and sculptors), it seems worth asking, how did the Chicago-type gallery of the 1940s and 1950s happen, and, what do the circumstances in which these galleries at first flourished and later vanished mean for our understanding of the history and practice of modern art and design in Chicago?

### The Chicago School of Architecture - Historiography and Design

*Dan Costa Baciú, Illinois Institute of Technology and Architektur Studio Bellerive*

The "Chicago School of Architecture" is a term that has been strongly influenced by its historiography. The actual formative years of the school around 1893 didn't shape the term more than the avant-garde and the 20th century. As part of this process, design played a role in three different ways.

First, in 1939 László Moholy-Nagy founded the Chicago School of Design while Mies van der Rohe was taking over the Chicago School of Architecture, and the two schools were later merged to become the Illinois Institute of Technology. The brief existence of the Chicago School of Design was a point in time when Architecture and Design touched in a formal way. Second, the books on the Chicago school of architecture were themselves objects that were designed; most prominently with Sigfried Giedion's *Space, Time and Architecture*, designed by Herbert Bayer. The avant-garde typography influenced on how the book was received and perceived. Especially the juxtaposition of images had an impact on the idea of the Chicago school as promoted by Giedion. Third, the idea of the Chicago school was designed and re-designed in

different contexts. As a mass phenomenon, the history of reception also lacked design, co-evolving with the myth of the city. The expectations of the audience set the trends and boundaries in this process.

My presentation will briefly summarize milestones in the formation as well as in the history of the reception of the Chicago school. Expanding upon this background, I will explore the role of the design in forming and transforming the idea of the Chicago school of architecture.

**1:15-2:45**

## **The Social Role of the Portrait Room 8010**

Chair: Amy M. Mooney, Associate Professor, Columbia College

The Origins of the “Selfie” Species: Seeing the Self as “Other”

*Kris Belden-Adams, Assistant Professor, University of Mississippi*

At first glance, *selfies* may seem to be unlikely objects for rigorous academic study. They are ubiquitous, their exchange is guided by the rapidly mutating social trends of the millennial- and post-millennial-generations, and they occupy the dynamic, spectral “walls” of social-media sites rather than art galleries and museums. *Selfies* operate at the nexus of many fields of study: media studies, sociology, psychology, digital culture studies, theater, family folklore, oral tradition, the study of narrative, visual culture, archival studies, photography history, art history, and the history of technology.

Although the *selfie* is difficult to fully encapsulate within the analytical framework of any one field, a closer examination of the origin of *selfies* through an art-historical lens reveals this genre of images to be a surprisingly rich exploration of self-presentation with much to show us about photography, as well as about the incessant and enduring human tendency for seeing the self as “other” throughout art’s history. This paper traces the history of the *selfie* (as well as the first instance of curation, and the phenomenon of seeing the self as “other”) back to a 3-million-year-old water-worn pebble that bears the effigy of the proto-human and human face. But it also discusses tropes of the *selfie* that echo those of self-portraits in ancient Egypt, the Northern Renaissance, Rembrandt van Rijn’s *ironies*, and in the earliest instances of photography.

The Renaissance Portrait in the Domestic Context: Family, Faith, and Social Prestige

*Margaret Morse, Associate Professor, Augustana College*

Scholars have long viewed the increased manufacture of portraits in the Italian Renaissance as a hallmark of the era and the birth of modern individualism. As such, the independent portrait has served as a sign of the autonomous self in an age of emerging secularism. This paper will reassess this traditional interpretation of the early modern portrait by examining its spiritual dimensions within the household context, and how it functioned as part of a domestic devotional network to establish and reinforce the religious identity and public prestige of families and individuals, all while securing salvation. In addition to high numbers of portraits, household inventories from the period record scores of religious images and goods, which suggests that the domestic environment was not considered secular space. Given portraiture’s historical relationship with sacred imagery—in the form of icons, portrait diptychs, donor portraits, and ex-votos—as well as contemporary perceptions of salvation and the role of the family in achieving deliverance, independent portraits were likely created and understood in relation to this sacred visual culture. The home was a critical means by which social identity was shaped in the early modern period, and portraiture in relation to the religious visual culture constructed within these interior spaces contributed to this social fashioning of the individual and family as moral and devout.

Militant Flesh: Black Women, Sexuality and Embodied Performances of Gender and Sexual Freedom in 1980s Visual Culture

*Shoniqua Roach, PhD candidate, Northwestern University*

As part of a larger project tracing contemporary popular black women performers’ embodied critiques of neoliberal governmentality, this paper employs black feminism, queer critique, and performance theory to examine photographic images of militant black women in popular news media, black feminist album and fine

art, and Blaxploitation films, exploring the ways in which black women performers and visual artists challenged neoliberal narratives of black freedom that positioned the acquisition of black freedom as contingent on the institution of black heteropatriarchal formations and the state-sanctioned harnessing of non-normative black female sex and sexuality. Analyzing various visual tropes of political and sexual militancy, from images of black power fists to BDSM iconography, this paper contends that popular black women performers leveraged critiques of neoliberal governmentality by visualizing militant black female flesh as the condition of possibility for rather than impediment to black freedom. This paper adds to a burgeoning body of black feminist and queer of color criticism that investigates and exposes the intersections between and among black gender and sexuality, popular culture, and neoliberalism.

### Strategies of Visibility, Conditions of Intelligibility, Political Legitimacy: Two Photographs of Sırrı Süreyya Önder and Abdullah Öcalan

*Lara Fresko, PhD candidate, Cornell University*

How do photographic representations of political leaders, particularly those who are demonized by the state and status quo, affect their legitimacy? How does photographic legitimacy of a leader, in turn, translate and proliferate onto the social legitimacy of a movement? On December 17<sup>th</sup> 2013, several images of the imprisoned PKK leader Abdullah Öcalan were leaked to the press in Turkey. Taken during a visit (scheduled in the context of an ongoing peace process) to Imralı Island on which Öcalan is serving his life-long sentence, these photographs depicted him alongside the parliamentarian Sırrı Süreyya Önder, with similar gestures of their hands and arms; folded in front of their bodies in one image, and stretched back in the other. The animated narrative of the two photographs capture these two men in a game of mimesis.

This paper aims to read this portrait of two important political figures of the Kurdish movement within a matrix of strategies of visibility. Treating these images within a general tradition of political portraiture and drawing from Judith Butler's recent work on congregated bodies and Jacques Ranciere's conceptualization of the distribution of the sensible, I argue that the release of these images marked a moment of rupture within the social and political imaginary of the Kurdistan struggle within the psyche of Turkey.

My argument is that that these images are not only read through the given distribution of the sensible but are signified and re-signified by an irreducibly dynamic social context. Furthermore, they have a prophetic and performative aspect in bringing about new distributions of the sensible. Needless to say this doesn't depend solely on the surface of the image, but in the histories of social struggle that precede, determine, and overdetermine a sensible fabric and ruptures within it, between bodies that relate mimetically and transformatively, and through the convergence of distinct sensibilities.

## **Latin American and Pre-Columbian Art Room 8002**

Chair: Ellen Taylor Baird, Professor Emerita, University of Illinois at Chicago

“Not a White-Men-Only Terrain, Sorry Boys”: Latin America as Context and Identity in the work of Felix Gonzalez-Torres

*Maggie Borowitz, PhD candidate, University of Chicago*

In a 1995 interview with artist Ross Bleckner, Felix Gonzalez-Torres explains, “I’m gay. But I don’t make work about being gay....No. You just include it....” (Ross Bleckner and Felix Gonzalez-Torres, “Felix Gonzales-Torres,” *BOMB*, 51, Spring 1995, 44). Gonzalez-Torres’ work has often been considered as representative of gay artists working during the AIDS crisis, and more broadly among artists pushing against the norms of gender and sexuality. While his work is rife with political motivation and activist intent, his own words complicate neat equations of causality. Rather he is gay; he makes work about his life; his work includes, but irreducible to, his sexuality as a necessary component of his life.

Gonzalez-Torres’ Caribbean-American heritage similarly inflected his work: he didn’t make work about being Latin American, he just “included it.” He spent the majority of his formative years in Latin America. He identified as Hispanic, an aspect of his life and work that has been poorly understood by scholars to date.

Broadening the discourse about identity, I argue that, just as his work tackles sexuality in ways more nuanced than “about being gay,” his Caribbean-American identity is a critical current in his work.

This paper seeks to trace themes of vacation, tourism, and escape and their relationship to Gonzalez-Torres’ representation of his Caribbean-American identity from early performance actions through to his mature body of work. It will examine Gonzalez-Torres’ work alongside the work of other Latin American artists working during the late twentieth century (including Alfredo Jaar, ADÁL Maldonado, and Santiago Sierra), as well as within the history of Latin American conceptualism (including Hélio Oiticica). What happens when we expand the ambit of Gonzalez-Torres’ work beyond the New York art scene, complicating his role as a natural inheritor of Western notions of post-modernism, post-minimalism, and conceptualism? What impact does this re-contextualization have upon the meaning of his work? What new questions arise through the consideration of Gonzalez-Torres within this context?

### Latin American Architecture at MoMA: Developmentalism and Third World Modernism

*Zoe Goldman, MA candidate, School of the Art Institute of Chicago*

At the start of the twentieth century, the Museum of Modern Art (MoMA) in New York, NY served as a pseudo-governmental agency and fostered important diplomatic ties throughout Latin America. Simultaneously, it was becoming an important author of art history canons, and perhaps an even more important author of modernist architectural history as the first art museum to collect and display this architecture (Matilda McQuaid, ed., *Envisioning Architecture: Drawings from the Museum of Modern Art*, New York: Museum of Modern Art, 2002, 6). MoMA’s first two exhibitions on architecture in Latin America, *Brazil Builds* (1943) and *Latin American Architecture since 1945* (1955), have recently returned to the spotlight with the opening of *Latin America in Construction: Architecture 1955-1980* in March, 2015. Given MoMA’s institutional status as well as its early ties to Latin America, its role in defining a Latin American architecture through these exhibitions is undeniable. Through the lenses of developmentalism, which focuses on increasing wealth and technological progress on a national scale, and “third world modernism,” an idea developed by Vikramaditya Prakash to explain the different tenor of modernism outside the developed world, the way in which MoMA defines a Latin America that is both of the world and separate from it varies surprisingly little across the three exhibitions. Latin America is separate, and its modernism is always a qualified one.

### Whimsical Meets Mechanical: Exploring the Paintings of Remedios Varos

*Meredith Derks, MA candidate, University of Missouri-Kansas City*

In this study I explore the influences that Remedios Varo adopted into her art practice. This essay expands the traditional approaches past scholars have taken with Varo’s work. Varo was associated with the surrealist movement, and her work reflects many of their modes of thinking, including accessing historical sources and incorporating them into personal dreamscapes. This paper offers a new perspective that situates Varo’s paintings outside of the movement. In Varo’s artworks there are elements of medieval illustrations, alchemy, occult imagery, Flemish monsters, and Russian mysticism. I present a selection of her works to highlight how she utilizes all of these sources together in order to establish her unique style. The stylistic cues of her work often unite a wide range of cultures and time periods. This essay provides an understanding of why Varo selected certain symbols and representations to put in her paintings and how she was introduced to them. I address her familiarity with the sources she was pulling from and if her knowledge level of any specific culture influenced how she used particular elements in her work.

Varo’s research into hidden knowledge and the allegedly lost sciences, for instance alchemy, was transformative for her as an artist. The paintings of Varo lay outside the canon of Surrealism. The space she creates allows for the implausible to become logical. An examination of her distinct methodology and studio practice provides the opportunity for an intimate understanding of the marvelous, and at moments absurd, world Varo constructed.

### Beyond Style and Iconography: Reflectance Transformation Imaging at Rock Art Sites of the Rio Grande de Nasca Drainage (Department of Ica, Peru)

*Ana Nieves, Associate Professor, Northeastern Illinois University*

The large-scale geoglyphs popularly known as the Nasca Lines are some of the best-known examples of rock art in the world. These geoglyphs are found within the Rio Grande de Nasca drainage in Peru's Department of Ica, an area that also has many examples of petroglyphs. Although not as thoroughly documented as the famous geoglyphs, these smaller scale petroglyphs are clearly examples of iconographic motifs found in the art of the Nasca and Paracas civilizations, making the petroglyphs contemporaneous with the Nasca Lines. Since 2012, we have been using the computational photography technique called Reflectance Transformation Imaging (RTI) to study the rock surfaces of petroglyph panels at sites within the Rio Grande de Nasca drainage. RTI uses information from a set of photographs of the same subject taken with different angles of light in order to produce an interactive digital file that presents a three dimensional reconstruction of the rock surface. Close examination of RTI images from Nasca valley petroglyphs reveals distinct manufacturing techniques and different manufacturing episodes suggesting that these petroglyphs were modified, re-carved, or enhanced by different hands. Although traditional petroglyph documentation methods are often incapable of underscoring the complexity of mark making processes, RTI excels in recording subtle characteristics of marks and the surfaces on which they are placed to provide a more detailed and thorough history of individual rock art sites.

## **History of Photography Room 8009**

Chair: David Travis, Columbia College; Curator (retire), Department of Photography, Art Institute of Chicago

Chicago on the Threshold: Photography, the Photogram and the Architecture of the City at the Institute of Design, 1946-1952

*Emma Stein, PhD candidate, University of New Mexico*

The fields of architecture and photography share a myth of transparency as well as its idealization and celebration during modernity for its political potential. Anthony Vidler summarizes the paradox of transparency's insecurity and idealism in modernity by contrasting Walter Benjamin's perspective with André Breton's. While Benjamin points out the fading sense of security offered by a solid dwelling in favor of glass walls, Breton celebrates transparency in terms of its political potential to reveal what previously had been concealed. Andre Bazin famously argues for realism and objectivity as the essential qualities of medium specificity for photography when he writes, "the photographic image is the object itself, the object freed from the conditions of time and space that govern it." Theories of space relate to theories of photography specifically, since the metaphor of the photograph as a window with a clear distinction between interior (within the frame) and exterior (outside the frame) has been continually referenced since one of the medium's early inventors, William Henry Fox Talbot, exclaimed that "The object to begin with is a window."

In the final years of László Moholy-Nagy's life, he led the School of Design through world war by channeling the creative energy of his students and faculty into Chicago's war industry, with the photogram at the center of his photographic pedagogy. Students used objects of varying transparency to explore how mastering light and shadow could be directly applied to new theories of combat vision and camouflage techniques on a large scale. Architecture was already an integral part of the photography pedagogy by the time Arthur Siegel enhanced it at the Institute of Design (I.D.) after Moholy-Nagy's death in 1946. For photographers working at mid-century at the I.D., the overlap between photography and architecture and the theme of transparency were both relevant topics. So was the overlap between formalism and social documentary, two fields of photography to which transparency is extremely important, and that remain relatively polarized in scholarship, especially in the context of mid-century American photography. Instead of viewing Paul Hassel, Merry Renk, Arthur Siegel, Dina Woelffer, and of course, Harry Callahan's interest in the streets, architecture, and surfaces of Chicago as indicative of a shift toward mid-century formalism, I will show a questioning of photography's myth of transparency that has its roots in the photogram, which only becomes more advanced in its usage as a pedagogical tool in the late forties.

Uncovering Esther Bublely's War Work

*Kelsey Frady Malone, PhD candidate, University of Missouri*

The documentation of war has been a major focus of photography and its scholarship since the medium's very beginnings. However, the attention paid by scholars to the depiction of life on the home front during periods of war pales in comparison, despite it being a major focus of United States government organizations

such as the Office of War Information (OWI), an agency that used photography and information in order to promote a positive message of America at work during World War II. This paper seeks to fill a gap in the history of photography by analyzing the work of documentary photographer Esther Bubley, whose early work portrays life as experienced by young working women who flocked to Washington, D.C., during the war.

The most commonly-discussed images of Bubley's are two series of black and white photographs she completed for Roy Stryker at OWI. The first series depicted the co-ed residents at Dissin's Boarding House. This series impressed Stryker enough to commission Bubley to document American travelers on a six-week-long Greyhound Bus trip across the country. However, the OWI file is full of Bubley's other photographic series that are not thoroughly discussed in current scholarship. This paper examines Bubley's 1943 contributions to the OWI file as a whole, instead of as a collection of separate assignments, in order to argue that her photographs portrayed women and the effects of the war on their daily lives in such a way that contrasted with the women that appeared in much of the widely-circulated war imagery of the period. Bubley's intimate and introspective photographs documented the daily lives of the women left behind who were struggling to make a living, remain patriotic, and maintain a sense of normalcy during the war.

*The Space in Between: Arthur Siegel's Experimental Documentary Photography, 1942*  
*James R. Swenson, Assistant Professor, Brigham Young University*

In 1937 the photographer Arthur Siegel began his studies at the recently formed New Bauhaus (later the Institute of Design) in Chicago and was introduced to the teachings and ideas of Laszlo Moholy-Nagy. He learned little of photography, he noted, but "a world's worth of Art." Not long thereafter he left Chicago to work for Roy Stryker at the Office of War Information (OWI) administration in Washington D.C. Little did Siegel know at the time that the formative years of his training was fostered by two of the most important names in twentieth-century photography. Historically Stryker and Moholy-Nagy have represented two important, yet seemingly disparate, strands of American photography. Moholy and his innovative ideas of New Vision seem to inhabit a very different world from Stryker's brand of "hands off," documentary work. "Experimental, documentary photography," as he called it, can even seem oxymoronic. In reality, however, they had more in common than it may appear. This paper will explore Siegel's relatively unknown OWI work created under Stryker in 1942. More specifically it will investigate the ways in which his photographs found middle ground between modernist experimentation and the documentary impulse. By so doing this work will reveal and reinforce the porous nature of photography and its categories.

*Cruising Photographic Genealogies: Call and Response of Rotimi Fani-Kayode to Robert Mapplethorpe*  
*Alisha Swindell, PhD candidate, University of Illinois at Chicago*

During the 1980s the Nigerian, British expatriate artists, Rotimi Fani-Kayode created a body of photography that integrated his transnational experience with homoeroticism in the age of AIDS. Comparisons were often drawn between this work and the "Black Men" series Robert Mapplethorpe created from the late 1970s through the 1980s. Both bodies of work used Black male bodies, framed by classical imagery and homoeroticism. Though Fani-Kayode often included his own body in his work and visual reference to his Yoruba background was carefully woven into the images the Nigerian artists was frequently accused of being derivative of Mapplethorpe.

I propose that rather than being mimetic Fani-Kayode makes an explicit queer of color turn in his work. His images gesture to the African diasporic practice of call-and-response. The erotics of his photography respond to the particular queer male engagement of cruising that Mapplethorpe's photos invite. In responding to Mapplethorpe's call Fani-Kayode acknowledges being cruised while challenging the fetishistic nature of the older artist's place in the genealogy of homoerotic photography and their contemporary moment. The two artists living with HIV (both would die from complications from AIDS in 1989) at the height of the crisis created work that refused to deny male-for-male desire. The two bodies of work taken together visualize a space where cruising was able to move the pleasures of expressed desire from the corporeal dangers of the time to the picture plane.

## **Black Arts Movement Room 8014**

Chair: Marissa Baker, PhD candidate, University of Illinois at Chicago

**Women of AFRICOBRA: Highlights and Reflections on Art, Motherhood, and Community**  
*D. Denenge Akpem, Lecturer, School of the Art Institute of Chicago*

This presentation revisits highlights from the “Women of AFRICOBRA” panel in October 2015 offered in conjunction with the course “Power to the People: Revolution and the Black Arts Movement” for the 50<sup>th</sup> Anniversary of the Black Arts Movement. Akpem will look at the artistic practices of women in this legendary collective through the lens of “process and product”, considering artistic concerns, motherhood, and visions of family in everyday life and as reflected within their work. She will consider the roles that feminism, entrepreneurship, the collective process, and Chicago as site played on the development of their work as revolutionary artists, trailblazers, and renegades.

**Making Spaces in Chicago's Black Arts Movement**  
*Rebecca Zorach, Professor, Northwestern University*

This paper will introduce the rich variety of spaces—galleries, offices, homes, studios, art fairs, and outdoor city walls—where artists of Chicago’s Black Arts Movement exhibited their work. The venerable South Side Community Art Center is well known as a supportive home for artists during this period. But many other spaces, often temporary and often self-organized, offered opportunities for African American artists who were largely shut out of mainstream galleries and museums. In some cases, these spaces brought black and white communities together; invariably they served as cultural crossroads for visual artists, musicians, writers, actors, and activists to meet, plot, and create. In the paper I will trace some of the intersections between less-known spaces and the prominent individuals and collectives that shaped the movement. Through the labors and institution-building energies of the artists and others who made these spaces happen, the Black Arts Movement established a legacy that continues to inform art in Chicago today.

**Murals for the People: Intersections of the Black Arts Movement and the Chicago Mural Movement**  
*Marissa H. Baker, PhD candidate, University of Illinois at Chicago*

This paper will examine murals made by Chicago artist Mitchell Caton in the early 1970s. As literary scholar James Smethurst notes, Chicago’s history of grassroots political organizations undergirded the establishment or continued existence of numerous “institutions for the people” during the Black Arts Movement. However, the relationship of mural projects to both black and so-called mainstream institutions was complex. Muralists often sought to communicate directly with people and create spaces of creativity and sociality outside of institutions and in the streets, even though they maintained connections to and support from institutions such as the South Side Community Art Center and the Museum of Contemporary Art Chicago. In this paper, I will examine how Caton’s use of abstraction in his murals sought to create more open and experiential artistic spaces that bridged institutionality and the streets. The community-based mural projects of the Black Arts Movement informed the discourse of participation and engagement as it first emerged in the art world and continues to develop in social practice art today.

**3:00-4:30**

## **The Personal is Political: Feminist Social Practice Room 8010**

Chair: Neysa Page-Lieberman, Director/Curator of the Dept. of Exhibitions, Performance and Student Spaces, Columbia College

**Craftivism and Contemplation: Yin Xiuzhen and *Collective Subconscious***  
*Jayne Cole, MA candidate, University of St. Thomas*

Yin Xiuzhen's interactive installation *Collective Subconscious* (2007) examines the role of feminist identity and social engagement within contemporary Chinese art. Not only is a feminist identity reflected in her work, it questions the meaning of a "collective" in China, which is itself a political statement. More specifically, Yin's work embodies craftivist influences in the midst of a globalizing China.

Craftivism, which is a movement rooted in feminist thought, places a large emphasis on community interaction. Defined by Betsy Grier as the intersection of craft, art, and activism, craftivists work together, either indirectly or directly, for social-engagement on issues relating to feminism. Craftivists use "traditional" craft materials, such as fabric, to make a statement politically and socially. Yin's *Collective Subconscious* places her within craftivist discourse because of the choice of materials, the emphasis on viewer interaction, and feminist and political influences.

Beginning with a feminist and craftivist examination of Chinese folk art and an analysis of political events within Yin's lifetime, Yin showcases a representation of a collective, feminist self, manifested in her choice of materials. Her use of clothing as the primary medium results in a contemplative space that allows for reflection and examination of what it means to be a female, an individual, and a collective. I argue that Yin's use of clothes in her artwork serves not only as a representation of self, but also as a statement on craftivism and feminism within contemporary China.

### Feminist Strategies of the Beaded Treasures Project

*Esther Thyssen, Adjunct Professor, Rhode Island School of Design*

The *Beaded Treasures Project* of Louisville, KY empowers immigrant women through art and social interaction as they join US society. The so-called Golden Triangle of Kentucky, between the cities of Louisville, Lexington, and Cincinnati, Ohio is the economic engine of the state, as well as a significant region for refugee resettlement within the USA. *BTP* has been sponsored by The Kentucky Foundation for Women, which has been supporting artists and creative projects that "promote positive social change" in the region.

*Beaded Treasures Project* has a thoroughly feminist foundation and feminist mission. The medium is jewelry making, and each of the participants builds on their own tradition of body adornment. The women learn design principles and techniques from one another, as the practical mechanics of making are demonstrated. The workshops also teach basic financial literacy and rudimentary business skills. Most importantly the women develop self-confidence and improve their stature within the structure of their own families. Women from many regions, including Bhutan, Nepal, Congo, Iraq, Bengal and India are not traditionally on equal footing with men. But their engagement in collective action in their new nation endows them with new prestige and agency. Some graduates continue with the enterprise in a co-operative manner, taking a turn teaching newcomers. The creative and social practice process increases the agency of new immigrants. This presentation of my recent research demonstrates how the project sets feminist goals, and how its strategy relies on the feminist art model to achieve social goals through art practice.

### Pulp Feminism: Radical Tactics in Hand Papermaking

*Melissa H. Potter, Associate Professor, Columbia College, Chicago*

Through the exhibition, *Social Paper: Hand Papermaking in the Context of Socially Engaged Art*, Jessica Cochran and Melissa H. Potter charted the long legacy of socially-engaged practice in the field of hand papermaking. Potter approached the exhibition from a feminist vantage point. Often described as a "feminine" medium, hand papermaking indeed attracts many women practitioners. In fact, the art of hand papermaking shares the ethos of the early feminist art movement and socially engaged art with its emphasis on collaboration, hand labor, and process over product. And just like early feminist art, these characteristics are some of the reasons hand papermaking remains in art history's margins. This presentation looks at the exclusion of the craft arts from contemporary arts discourse, yet argues emphatically for its inclusion. The basic tenets of hand papermaking, which include collaboration, community engagement, the environment and strategies of women-specific handicraft have been enacted by generations of hand papermakers working in the social realm without recognition. The theories around socially-engaged art offer a new rubric for considering this under-recognized medium as central to understanding the feminist principles of social-engagement.

## **International Art Collections of Chicago Room 8009**

Chair: Onur Öztürk, Lecturer, Columbia College

### **Chicago Bull: the Last Great Mesopotamian Monument to Come to the West**

*Hipólito Rafael Chacón, Professor, University of Montana*

The Assyrian lamassu or monumental winged bull at Chicago's Oriental Institute was the last major sculpture from an Iraqi archeological site to leave for the west. Its excavation in 1929 at the Palace of Sargon II in Khorsabad by Edward Chiera of the University of Chicago's Oriental Institute and its arrival in the bustling Midwestern metropolis of Chicago in 1931 marked the end of the romantic era of western archeology in Mesopotamia. Its subsequent installation in the new museum building on the university campus signaled an arguably more equal working relationship with the newly formed nations of the near east. It was a significant moment for the city of Chicago and the university, the culmination of years of collecting that established its bona fides as a research and cultural hub in the United States. In this presentation, H. Rafael Chacón concentrates on the history of this significant monument and how its acquisition articulated the values of western archeology in the period between the wars.

Chacón's research extends the scholarship of previous authors: Karen L. Wilson's articles on the Oriental Institute's discoveries at Khorsabad (1994); John Malcolm Russell's careful study of the provenance of Assyrian reliefs at New York City's Metropolitan Museum of Art and England's Carford School (1997); Ada Cohen and Steven Kangas' cultural biography of the Assyrian reliefs at the Hood Museum of Art at Dartmouth College (2010); and Jeffrey Abt's insightful biography of James Henry Breasted, the founder of the Oriental Institute (2011).

Chacón will recount the dramatic transfer of the bull to Chicago during the early years of the Great Depression, but contextualizes its acquisition in light of over half a century of Mesopotamian objects entering western collections. He will explore popular reactions to its arrival in the Windy City as the culmination of its identity as a cultural mecca. Furthermore, given the recent destruction of Mesopotamian monuments at the hands of Islamic fundamentalists, Chacón reassesses the increasing value of ancient Assyrian objects in western collections.

### **Ancient Chinese Jade: The Sonnenschein Legacy**

*Elinor Pearlstein, Associate Curator, The Art Institute of Chicago*

Berthold Laufer (1874-1934) of Chicago's Field Museum, who remains today America's greatest Sinologist, had spearheaded this effort by turning to China's antiquarian traditions as a guide to collecting and scholarship—methodology that would prove culturally illuminating but chronologically flawed. Distinguished private collectors—Charles Lang Freer (1854-1919), Grenville L. Winthrop (1864-1943), and Alfred Fiske Pillsbury (1869-1950), by contrast, each approached ancient jades as one of several Chinese arts toward which to apply their connoisseurship skills.

The Sonnenscheins' approach is more difficult to characterize because it evolved over their brief period of collecting (c. 1920-1935). They initially set themselves to an ambitious and comprehensive “exploring venture,” assembling some pieces—even broken or unfinished—for typological study before zeroing in on others for aesthetic appreciation—some of then-familiar types, others seemingly unique for their time. The eminent scholar Alfred Salmony (1890-1958) drew extensively on the Sonnenschein collection in developing pioneering theories of typology, style, and dating.

Today, a profusion of ongoing archaeological finds, both random and scientifically attested, enables us to date almost 600 of the Sonnenschein jades to the late Neolithic and Bronze Age (c. 3000 B.C.-c. 200 AD), extending the collection's exceptional importance from art historians to archaeologists. And in hindsight, some of the Sonnenscheins' most atypical acquisitions have proven the most significant.

### **Looking Abroad: The MoCP's Expansion Into International Collecting**

*Allison Grant, Assistant Curator and Education Coordinator, Museum of Contemporary Photography, Chicago*

The Museum of Contemporary Photography at Columbia College Chicago opened its doors 40 years ago, in 1976, and began collecting artworks three years later, in 1979. The collection grew rapidly and came to hold numerous renowned artworks. However, until 2002 the institution only collected works by American photographers made after 1959, benchmarking the collection with the publication date of artist Robert Frank's infamous book *The Americans*. This presentation will examine how the MoCP expanded into international collecting and consider shifts in the museum's approach to engaging with contemporary art within the city of Chicago, as well as nationally and internationally, over the last forty years.

Today the MoCP collection consists of nearly 14,000 objects by more than 1,400 artists. These holdings have been amassed amid a range of other dynamic activities—exhibitions, publications, commissions, and educational programming—that together serve the MoCP's mission to promote a greater understanding and appreciation of the artistic, cultural, and political implications of the image in our world today. The second half of this presentation will look at some of the important international acquisitions that have come into the collection through exhibitions and other scholarly work. Some of these acquisitions are distinguished artworks by celebrated practitioners, yet others are by lesser-known image-makers who are absent from the canonical history books.

The presentation as a whole will traverse the MoCP's distinct history, and consider the changing parameters of one institution, and how those shifts have impacted its collection.

## **The Chicago World's Fair: A Reevaluation** Room 8014

Chair: Navjotika Kumar, Independent Scholar

Resisting a Stage Set for Assimilation: The Model Indian School at the Chicago World's Exposition

*Chris Green, PhD candidate, The Graduate Center, City University of New York*

In 1893 the U.S. Bureau of Indian Affairs built a Model Indian School exhibit at the Chicago World's Columbian Exposition to display the achievements of the Bureau's assimilationist education policies. The exhibit, which featured students who lived and worked in the building for up to a month, was a spatial manifestation of the ideologies of the Bureau of Indian Affairs and its supporters. Yet to date scholarship has only considered this exhibit in terms of the hegemonic goals of the government - little attention has been paid to the building itself or the people who occupied it.

This paper analyzes the Model Indian School as an artifact of spatial and social relations, which complicate the ideologies behind it. Recently uncovered architectural drawings show how that ideology was spatially entrenched in a building that displayed the successfully "civilized" Indian student at work in a functioning industrial school and structured education and morality. Yet behind the spatialized systems of domination there are hidden transcripts and resistances to the structures of power. The building's interior was decorated with indigenous art that prominently announced the very traditions it was designed to quell. Most importantly, the school was filled with children who shaped and were shaped by its space and who often refused to follow its script. By considering the architectural structure of the Bureau of Indian Affairs Model Indian School as a stage for resistance and agency this paper shifts the discourse away from those who planned the exhibit to those who lived it.

Abe and Teddy Go to the Fair: Presidential Log Cabins and the Making of the American Identity at the World's Columbian Exposition

*Cristina Carbone, Visiting Assistant Professor, University of Louisville*

Abraham Lincoln and Theodore Roosevelt were respectively born in and lived in log cabins that were exhibited at the World's Columbian Exposition of 1893. In an inversion of the rules of tourism, Presidential log cabin traveled to America's 19th and early 20<sup>th</sup> century World's Fairs, where repeated display established their authenticity and their collective value as relics of American history. This paper examines how the

World's Columbian Exposition served as a platform for the construction of American history and how the presidential log cabins gave form to the then incipient American national identity.

Representing the Wild, Wooden Northwest at the 1893 Chicago World's Fair: Idaho, Washington State, and the "Kwakiutl Village"

*Rebecca Houze, Professor, Northern Illinois University*

When Daniel Burnham, chief architect of the 1893 World's Columbian Exposition, invited proposals for individual state buildings to be constructed on the fairgrounds, he had something specific in mind. The buildings, he believed, should represent "a type of architecture and construction which expresses the character of the state erecting it." Burnham selected a proposal for the Washington State building because of its unusual foundation of whole unfinished logs, a material that he associated with the remote Northwest. Similarly, the Idaho building won a grand prize at the fair for its design of whole logs and native stonework in a "Swiss chalet" style, which evoked the mountainous region. Rustic furniture, various mineral materials, and Native American motifs, drew further attention to the primitive aspects of the land as well as its importance as a natural resource for mining and timber. While the Washington and Idaho buildings conjured romantic ideas of a forested Northwest in the process of civilization, the "Kwakiutl Village," a part of the ethnographic exhibits on the other side of the fairgrounds, reminded visitors of the yet untamed aspect of the Pacific coast. Fairgoers marveled at giant house posts and decoratively costumed inhabitants, conflating the exotic peoples of the land with the materials of the land itself. This paper examines the ways in which architecture was used to signify ethnicity as well as geographical region in a nuanced and complex construction of national identity at the 1893 Chicago World's Fair.

Trade Cards and the World's Fair: Popularizing Negative Conceptions of Minority Groups in Collectable Advertisements

*Sarah Kuenzler, MA, Independent Scholar*

The Chicago World's Fair of 1893, in spite of showcasing many modern marvels and hopes for a progressive future, highlighted some of the worst racist attitudes of the nineteenth century. I argue that the growing popularization of trade cards, begun at the Philadelphia Centennial Exposition of 1876 and continued at the Chicago World's Fair of 1893, helped not only to spread racial misconceptions surrounding minorities, but also made those misconceptions literal collectable sources of pride and entertainment for the white population.

In 1876, the Philadelphia Centennial Exposition highlighted new techniques in lithography used by businesses to produce fully-colored trade cards, providing a visual reminder of the product to the public. These trade cards soon became low-cost collectables and an integral part of American entertainment in the home. Often, trade cards represented social stereotypes about minority groups, which were then drawn into the private sphere.

Trade cards existed before the Chicago World's Fair of 1893, but the expanse, intensity, and the social climate surrounding the fair only highlighted the racial stereotypes presented on this new and expanding printed media. Chicago provided an expensive and lavish environment which absorbed the broader community of America while at the same time making very clear the racial divide that still existed in America at that time, even going so far as to make that divide acceptable and enjoyable for the white American public. The collectable nature of the trade cards and their marketable racist imagery were given more power in the social sphere by the grandeur and the magnitude of the Exposition and the Chicago World's Fair.

## **Native American Images in Modern and Contemporary Art Room 8002**

Chair: Soo Kang, Professor, Chicago State University

From Pottery to Painting: Tonita Peña and the Changing Traditions of Pueblo Art  
*Elizabeth Hawley, PhD candidate, City University of New York*

The early twentieth century brought a marked increase in tourism to New Mexico, and Santa Fe in particular became a city of intercultural exchange. A confluence of Anglo influence and Native heritage led to the production of Native American artworks that productively hold tradition and innovation in tension. In this paper, I examine Pueblo artist Tonita Peña's oil and watercolor paintings. While her subject matter is usually traditional, often portraying Native women's activities such as pottery-making, Peña's use of the easel painting medium was problematic. Peña herself initially produced pottery, which was considered a proper feminine pursuit in Pueblo tradition, and her shift to easel painting – even in painting traditional female activities – was disturbing to Pueblo elders, who viewed the new art form as both tainted by western influence, as well as masculine in character. Peña was the only woman in the Santa Fe Program's group of Native American easel painters. Tourists also took issues with her work, as they came to Santa Fe in search of "authentic Indian" souvenirs – while pottery satisfied this desire, easel painting did not. With these reactions in mind, I explore the layered complications of race and gender in Peña's hybrid work.

Marsden Hartley's Modernist Interpretation of the Redman  
*Erica Bittel, PhD candidate, University of Missouri at Kansas City*

Marsden Hartley (1877-1943) is perhaps best known for his brightly-colored and boldly-patterned abstract paintings of German military officers and vigorous northeastern landscapes, yet the art of the American Indian also profoundly inspired the American modernist. Hartley's fascination with the artistic objects created by those he called "mighty children" stemmed, at least in part, from the artist's impassioned desire to transcend his provincial, New England roots through education and travel as well as from his association with the Blaue Reiter artists with whom he worked while living in Germany in the early 1900s. In this presentation, I will explore Marsden Hartley's *Amerika* paintings and the contextual environment from which they emerged along with the innovative formal vocabularies the artist adopted from a wide variety of American Indian tribes, including references to the totem poles of the Alaskan Indian, the tepees of the Plains Indians, and Pueblo pottery which contributed to the artist's unique interpretation of the "primitive."

**FRIDAY, APRIL 8<sup>th</sup>**

**10:00-11:30**

**Art for All Seasons: Art and Sculpture in Parks and Gardens Room 8014**

Chair: Wendy N. DePaolis, Curator, University of Minnesota Landscape Arboretum

Considering Curation in Parks and Gardens: George Rickey's Kinetic Sculpture  
*Emily Smith, MA candidate, University of Kansas*

While traversing the west side of the Donald J. Hall Sculpture Garden at the Nelson-Atkins Museum of Art, you may take no notice as you walk past one of its most stunning works: *Two Planes Vertical-Horizontal* from 1968. The sculpture is situated adjacent to a corner of the Nelson's neoclassical façade between a staircase and a pathway, surrounded by trees and shrubbery. This understated work consists of an 18-foot pole topped with two hand-polished steel rectangles, which gently move with the persuasion of the wind. Its uneven surface shimmers and reflects the surrounding colors of the sky, greenery, and museum. When viewed intentionally, the slow movement induces a calm, meditative state. This entrancing sculpture was handcrafted by George Rickey, a well-collected pioneer of kinetic sculpture in the '50s and '60s much celebrated during the movement's peak years. However, like his piece at the Nelson, Rickey has

experienced relatively little attention in the contemporary canon of modern sculpture. This paper acknowledges Rickey for his original sculptural contributions through a brief discussion of Rickey's outdoor kinetic sculptures. I then analyze *Two Planes Vertical-Horizontal's* location within the Nelson's sculpture garden to contemplate whether it is an effective way to view this work, supported by comparisons to the previously mentioned works and my personal study of the sculpture through several seasons. It is my hope that this discussion will raise awareness of Rickey and result in deeper consideration of the ways that location can affect the interpretation of sculptures in parks and gardens.

Sculpture for a New Town: Mark di Suvero in University Park, Illinois  
*Amanda Douberley, Adjunct Professor, School of the Art Institute of Chicago*

This paper looks at the origin of the Nathan Manilow Sculpture Park at Governor's State University and its first sculpture, Mark di Suvero's *Yes! For Lady Day* (1968-69). Di Suvero built the sculpture using steel I-beams and a railroad tank car over two summers on property owned by Lewis Manilow, a real estate developer and art collector. Manilow and his father, Nathan, developed Park Forest South (later renamed University Park), part of the federal government's New Town initiative. Manilow envisioned a sculpture park for the town's civic center, with Di Suvero's 30' tall sculpture as its first acquisition. The artist had arrived in Chicago in 1967 following his eviction from a studio space in New Jersey for activism against the Vietnam War. That same year, the City of Chicago crowned its downtown urban renewal project with the erection of a monumental sculpture by Pablo Picasso in its civic center. Drawing on local archives and oral histories, I examine the impact of Picasso's sculpture on local artists, including Di Suvero, and consider sculpture's role in urban development during this period. What were the goals of developers like Manilow in commissioning and collecting large-scale sculptures, and how did artists like Di Suvero meet these expectations? How can we reconcile Di Suvero's public commissions with his politics, which eventually caused the artist to leave the United States, vowing not to return until the end of the war? Finally, how can we characterize the publics engendered by Di Suvero's work, which combines an urban industrial aesthetic with a ludic impulse towards play?

Aestheticizing Internationalism: The Shifting Identity of *La Ruta de la Amistad*  
*Erika Nelson, PhD candidate, City University of New York*

*La Ruta de la Amistad*, or the "Route of Friendship," is a series of nineteen monumental abstract concrete sculptures that use the visual language of international modernism and were displayed during the 1968 Olympics to promote the vision of Mexico City as a "city of tomorrow" rather than a "city of mañana." Lining one of the major highways that lead into Mexico City, the sculptures were created as part of the Cultural Olympiad celebrated with the 1968 Mexico City Olympics.

The "Route of Friendship" represented political harmony, but the monuments fell into disrepair in the decades following the Olympics due to the public's association of the Route with the violent political repression of the Tlatelolco massacre. More recently, public and private entities have attempted to reclaim the past through the rescue of the sculptures. The Route of Friendship now represents the fading legacy of international modernism, rather than the traumatic event that originally tarnished the project.

The Route has variously stood for the ideals of international friendship, the oppressive Mexican regime, the unwieldy nature of urban sprawl, and the forgotten history of Mexico's bid to enter the global stage. This paper examines the Route of Friendship within its social and historical context, and the shifting notions of the public's relationship to the sculptures over the last fifty years. Moreover, while its identity within Mexico City's social landscape has shifted, the Route of Friendship's aesthetic remains a constant, so that its embodiment of international modernism predominates the narrative that surrounds the project.

Eliza's Peculiar Cabinet of Curiosities  
*Fo Wilson, Associate Professor, Columbia College*

My project, *Eliza's Peculiar Cabinet of Curiosities*, constructs a full-scale slave cabin as its central object in imagining what a 19th-century woman of African descent might have collected and stowed in her cabin as her own unique *wunderkammer*. The cabin, part of a 2016 exhibition at the Lynden Sculpture Garden in Milwaukee, incorporates found and original objects, furniture, sound and video media with an Afro-Futurist

vision that embodies a hopeful version of an African American future. This installation challenges the perceived status of historical cabinets of wonder and presents a nuanced dimension of Black representation using Eliza's "collection" to turn the tables on the Eurocentric gaze. I present an alternate narrative that debunks romantic notions of plantation life as solely one of victimhood, to assert the Black imagination as an important element of self-determined agency and survival.

The Lynden, the former home of Harry and Peg Bradley and once flat farmland, was transformed into an English Garden and opened to the public in 2010. The work of artists such as Henry Moore, Barbara Hepworth, Tony Smith, Deborah Butterfield, and Michelle Grabner are part of its permanent collection of outdoor sculpture.

For this presentation, I would discuss this project as a dynamic interpretation of history, and how this fictional "collection" presents an alternative narrative of 19th-century America through objects. I would include sources of research and the impact I hope the work will have in offering the public an artful pathway into history and material culture to bring the 19th-century into the present day moving between the past, present and future.

## **Open Session (I) Room 8009**

Chair: Lindsay J. Twa, Associate Professor, Augustana University

### **Rhetorical Silencing: Mapping Indigenous Agency in Seventeenth-Century Dutch Brazil** *Carrie Anderson, Assistant Professor, Middlebury College*

When the Dutch West India Company (WIC) invaded the Portuguese-occupied region of Pernambuco in 1624, they quickly realized they would need the assistance of local indigenous groups to defeat the Iberian power and to provide assistance in establishing and maintaining Dutch authority. And yet, the early modern accounts that describe the indigenous groups with whom the Dutch had contact are in large part framed by the rhetoric of early modern travel narratives, which both obscure the Dutch reliance on indigenous support and assume European hegemonic norms, thereby providing indigenous groups—such as the Potiguar, Tobajares, and Tarairiu—with little or no historical voice. This project aims to recover the agency of these lost voices by turning to records that describe and record the objects presented as gifts from the WIC to these groups, which were intended to forge and sustain the alliances necessary to secure the success of the colony. Mapping the type, quantity, location, and frequency of WIC gifts presented to the Potiguar, Tobajares, and Tarairiu presupposes the autonomy of these indigenous groups, who in large part dictated the terms of their relationships with the Dutch. By using GIS to situate these exchanges in physical space and time, this project enables an alternate (digital) space in which to enact colonial encounters, reifying the dialogic nature of intercultural encounters in seventeenth-century Dutch Brazil.

### **The Canada Council for the Arts and Canadian Artistic Labour** *Siobhan Angus, PhD candidate, York University, Toronto*

Canada provides a distinctive national framework to explore the successes and pitfalls of the artistic grant system. Without a large contemporary art market, Canadian artists in the post-war period have relied on state support for the arts. In 2013-2014, The Canada Council for the Arts distributed \$153.6 million in grants, prizes and payments to 1,903 artists and 2,185 arts organizations across the country. I will argue that the grant system has been central to the development of Canadian art and has led to a distinctive Canadian understanding of artistic labour. The communal orientation of Canadian grant system provides funding for artist-run centres, which have been critical to developing a Canadian arts community, contributing to the development of artists careers, and the advancement of artistic practices. I will consider A.A. Bronson's influential 1983 essay "Humiliation of the Bureaucrat" who identifies the rise of artist run centres in the 1960s as leading to a distinctive 'post-Capital art scene.' I will also consider the limitations of the Canada Council, specifically how the strategic priorities of funding bodies favour particular and limited forms of artistic production. A.A. Bronson's more critical 2011 article "The Transfiguration of the Bureaucrat" will be analyzed, as he dismisses Canadian artists as having becoming bureaucrats through an over reliance on the Canada Council for the Arts. Through a comparison of these two essays, I will analyze the effect of Canada's grant system on artistic production in Canada.

Re-making the Other: Reclaiming the History of Racial Identity in the Art of Berni Searle  
*Erin Schwartz, Adjunct Professor, Indiana University Purdue Fort Wayne*

South African artist, Berni Searle, often evokes the body politic of racial identity construction. The “body politic” is a metaphor for the population of a nation where the people are figuratively constructed as a living communal entity. Scrutinizing the narratives and historical structures of nationality and race, Searle reclaims such accounts to engage in a counter-discourse that confronts traditional understanding of these identities. Works such as *For Fatherland* (1994) and *Julle Moet Nou Trek* (1999) engage with colonial encounters and the beginning stages of racial-national identity construction in South Africa. The *Dis-Coloured* series (1999) interrogates the ephemera and documentation of colonial archives in a manner that is similar to how *On Loan: Acquired, Preserved, Transformed* (2001) questions ethnographic practices and normative representations of culture during apartheid. Searle’s work, considered via V.Y. Mudimbe’s theoretical intervention of *reprendre* suggests an articulated and embodied expression of this tradition, and clears spaces for new understandings of political agency in contemporary South Africa. Mixed-race, or Coloured, identity has been an identity of multiplicity and hybridity. During the course of South African history, people have had to consider how to frame themselves (choosing whether to emphasize their “whiteness” or “blackness” or specific ethnicity, like Khoisan). Identity is historical, personal, political and social. It is lived and known through the body in its particular environment. Berni Searle, like some post apartheid South African artists, has found ways to perform, dis-articulate and challenge these environments that oppress in order to expose their systems and open space for interrogation and reflection.

Memory Matters

*Scott Sherer, Associate Professor, University of Texas at San Antonio*

On February 12, 1968, nearly one thousand workers went on strike to support the Memphis Sanitation workers’ demands for higher wages, safer working conditions, and recognition of their local chapter of the American Federation of State, County, and Municipal Employees. On March 29, five thousand demonstrators, many carrying the sign, “I Am A Man,” participated in a demonstration. Reverend Dr. Martin Luther King, Jr. returned to Memphis on April 3 to lend his support, but he was assassinated the following day. The strike ended on April 16 with salary increases and union recognition. Over time, photographs of the “I Am A Man” poster have become iconic in US cultural history. They function as historic documents and as touchstones for reflection for artists, for example, in provocative work by Glenn Ligon and Hank Willis Thomas. In today’s Black Lives Movement, visual images circulate as evidence, opportunity for contemplation, and foundation for activism.

This essay investigates the use of graphic and historical imagery and memorial portraiture in work by Emory Douglas and Titus Kaphar. This essay argues that exhibiting trauma in visual art offers opportunity to engage with the complexity of contemporary circumstances of race and violence by insisting upon a productive collapse of historical events and frameworks with the lived experience of the viewer.

**Architecture Room 8010**

Chair: Cheryl Bachand, Visiting Professional Lecturer, DePaul University

Eliel Saarinen and Géza Maróti in Michigan  
*Gáspár Salamon, Independent Scholar*

Eliel Saarinen got acquainted with the Hungarian architect and architectural sculptor Géza Maróti, when Maróti visited his Finnish colleague in Hvitträsk in 1906. From that time forth Saarinen and Maróti cultivated a lifelong friendship and visited each other in Finland and Hungary several times. After Saarinen took part and won the 2<sup>nd</sup> prize in the Chicago Tribune Building competition in 1922, a fresh impetus was given to his

career in North America, hence he worked on the project of the Lake Front Development in Chicago, then in 1923 was invited as a visiting professor to the University of Michigan. The Finnish artist also became the leading designer of the campus of the Cranbrook Community (Bloomfield Hills, MI) founded by the Detroit tycoon George G. Booth. In 1926 Saarinen invited Maróti for the upcoming elaboration of the sculptural works on the Cranbrook campus. Maróti worked not only in Bloomfield Hills, but he also joined the prestigious architectural firm of Albert Kahn in Detroit. However, Maróti was able to take part in such magnificent projects as the Fisher Building, finally he could not settle down in the United States.

In this contribution it is aimed to present the parallel career of the Finnish and Hungarian artist between 1922 and 1932 showing the reasons of the successfulness of Saarinen as well as the unsuccessfulness of Maróti in the United States.

### Warming Up Cold War Modernism: Tapestry and the Decorative Function of Modern Art in Postwar America

*K.L.H. Wells, Assistant Professor, University of Wisconsin-Milwaukee*

This paper examines how artists, critics, and architects in postwar America advocated for the decorative function of abstract art as an integral part of modern architectural space. It focuses on the role of tapestry, which enjoyed a postwar revival as a medium for modernist abstraction, and how tapestry provided a model for understanding art as part of an architectural environment. Tapestry revivers argued that the medium could perform crucial functions in contemporary life by humanizing modern architecture, which they considered “cold” and in need of tapestry’s “warmth.” The humanizing potential of modern tapestry was particularly important during the Cold War, when modern tapestry was promoted by France as a way to revitalize its traditional weaving workshops, and Americans embraced modern French tapestry to further Cold War cooperation with its capitalist ally. Tapestry offered an antidote to the banal anonymity of corporate capitalism. The suppleness, texture, and sound absorption of tapestry made it a practical alternative to painting, but painters also began imitating tapestry’s role as architectural dressing. Architects played an active role in promoting tapestry to their clients, serving as de facto art dealers and designing gallery-like spaces with modern art in mind, while art critics celebrated the decorative use of modern art as evidence that abstract art could become an accepted and functional part of modern life.

### Exploring the Limits of Classical: Leon Krier’s Villa Laurentum between Tradition, Modernity and Contemporaneity

*Aleksandar Vujkov, PhD candidate, University of Illinois at Chicago*

Restitutions and visualizations of Pliny’s Villa have frequently occupied architectural imagination; pedagogical system of École des Beaux-Arts even introduced similar problem as an academic assignment for students of architecture. With the decline of École des Beaux-Arts and ascendancy of modernism with its insistence on disjuncture with the established conventions and prescribed representational norms of classical culture in the early 20<sup>th</sup> century, interest in the problem of Pliny’s Villa almost diminished. However, the issue of translation of Pliny’s letters from an epistolary form into a coherent and convincing formal language resurfaced simultaneously with the crisis of modernism’s communicative capacities. Architects like Leon Krier responded to the challenges of this crisis by affirming idiosyncratic monumentality based on revival of classical forms and conventions. In this paper, by examining Krier’s Villa Laurentum (1981), I will test the contemporary limits of a classically inclined, historically verifiable architectural form. By situating this particular project in the context of writings of Krier himself, theorizations of Hannah Arendt and Habermas’s categories of Young-, Old- and Neo-Conservatives, and by comparing this project to several previous attempts, I will explore its hybrid nature, and its questionable use of historically motivated architectural morphologies.

### Steilneset Memorial: History Preserved Through Site and Experience

*Kathryn Joy, MA candidate, University of St. Thomas*

Steilneset Memorial in Finnmark, Norway, was built in memory of the victims of the seventeenth-century witchcraft trials of the Norwegian and Sami population. Opened in 2011 at the historic execution site, the memorial was created through the collaboration of many but specifically historian Liv Helene Willumsen, architect Peter Zumthor, and artist Louise Bourgeois. By addressing the historical event, the role of the collaborators, and the position of the memorial within a contemporary Norwegian identity, I am examining how Zumthor's Memory Hall and Glass Pavilion, along with Bourgeois' installation, *The Damned, the Possessed, and the Beloved*, together create a memorial that not only honors the victims but also preserves the history of the witchcraft trials and execution through a visitor's experience of Steilneset. From this examination, I assert that the success of the memorial relies on the physical site's manipulation of the senses. Atmosphere, experience, site, and memory are key characteristics of both Zumthor and Bourgeois' career and, in this collaborative project, they have provided visitors with physical, sensory, and emotional stimulation that preserves history as memory.

## **Twentieth-Century Art (I) Room 8002**

Chair: William B. Sieger, Associate Professor, Northeastern Illinois University

Magritte's Renoirs, or *le beau côté de la vie*  
*Ellen E. Adams, Assistant Professor, Grand Valley State University*

This paper argues for a reexamination of Belgian painter René Magritte's much-maligned Sunlit Surrealism, produced during and immediately after World War II. In the majority of works in his oeuvre, Magritte deploys meticulous modeling, produces clearly depicted objects, and exhibits a stylistic consistency that changes remarkably little over the course of his career. These intellectually demanding and visually uncanny paintings occupy a key position in the Modernist canon. Sunlit Surrealist works, on the other hand, look dramatically different from this signature style. They include a novel emphasis on cotton-candy colors and Impressionist-inspired brushstrokes, which renders them decidedly kitschy and romantic. Most interpretations of the Sunlit paintings link them to Magritte's seeking relief from the oppression of German occupation during the war and the tedium of his Surrealist images of the early 1940s. Thus, the incongruity of these Renoir-esque works has been framed as merely documenting the artist's mindset. Following Theodor Adorno's reconsideration of Beethoven's inconsistent later works, this paper weighs the role of artistic convention in the execution and reception of Sunlit Surrealism and argues that rather than simply providing relief from wartime strife, Magritte's Impressionist turn reflected a calculated abandonment of avant-garde painting practice. The paper analyzes the shifting style as an oppositional strategy for the Belgian artist and thus re-contextualizes the paintings and gouaches within the dynamics of postwar Surrealism. Finally, this paper traces how Magritte, like Picabia and de Chirico at key moments in their careers, rejected received notions of progress and redefined Modernism at mid-century.

De Chirico's Inverted Classicism: Theatricality, Schopenhauerian Idealism, and the Subversion of Renaissance Illusionism  
*Anne Greeley, Assistant Professor, Indiana Wesleyan University*

The modern Italian artist Giorgio de Chirico is best known for the "metaphysical" paintings he created in Paris between 1912-14. The strange modernity of the paintings, said by Ardengo Soffici in 1914 to resemble "no other work, ancient or modern," consisted in their uncanny simultaneity of old and new pictorial effects. Where Cubist painters had abandoned the conventions of illusionism to depict a radical simultaneity of vision through the fracturing and faceting of forms, de Chirico retained and subverted those conventions to portray a world imaged by modern metaphysics. His singular pictorial achievement was to have forged a *pseudo*-illusionistic aesthetic that invoked classicism, with its attendant realist implications, only to falsify and refute it. Yet for all their apparent artifice, his paintings were perceived by critics to be utterly real in their subjective unreality.

This paper seeks to understand the binary oppositions implicit in de Chirico's paintings (nature and artifice, real and unreal, etc.) through the hermeneutic of theatricality, a concept frequently implied by early critics

who maligned the works as “theatre sets,” and perennially invoked in modern scholarship on the artist. Through this relational property, I interpret de Chirico’s “inverted” classicism as a theatricalization of the artifice inherent in the Albertian *costruzione legittima*. I contend that Renaissance paintings are to naturalist theatre, as de Chirico’s are to avant-garde: that while the former seek to hide their artifice from view, the latter exploit the mechanics of their staging to present themselves *as* representations. I argue, accordingly, that de Chirico’s pseudo-illusionistic images portray a Schopenhauerian rejection of epistemological realism by rendering the reality of the seen world visibly factitious, revealing it to be a world of false representation, whilst simultaneously *restaging* it to visually signify its ulterior, irrational metaphysical nature.

Escaping the Everyday: Travel and Nostalgia in the Drawings of Joseph E. Yoakum  
*Laura Minton, PhD candidate, University of Kansas*

Enclosed compartments filled with undulating lines, rock formations, and trees feature prominently in the landscapes of the American Outsider artist, Joseph E. Yoakum. During his lifetime, Yoakum produced more than two thousand drawings between 1962 and his death in 1972, many based on memories of his extensive travels as a young man during the early twentieth century. However, his landscapes are especially interesting for their apparent unknowability; the scenic views oscillate between invention and reality. Like most Outsider artists, discussions of Yoakum’s works primarily emphasize his biography or attempt to locate symbols and archetypes within his distinct visual vocabulary. It is my intent to extend beyond biography by closely examining two artworks, *Scenic Ridge in Ozark Mountains Near Poplar [sic] Bluff, Missouri* and *Mt. Lizzard [sic] Head Pass in San Juan Range*, in order to analyze formal qualities, social history, and concepts of escape and nostalgia more in depth.

In this essay, I will situate Yoakum’s drawings within a social and artistic context of the 1960s, the Chicago Imagists and psychedelic poster art. I will then examine Yoakum’s artworks in relation to the literary genre of travel writing to emphasize the ways text and image interact in his landscapes. Finally, I will consider notions of escapism and nostalgia in connection with Yoakum’s artistic practice to explore the very modes of travel the artist employs in his seemingly endless drawings.

The Philadelphia Wireman Revisited: Constructions of an Exoticized Biography  
*Trista Reis Porter, PhD candidate, University of North Carolina, Chapel Hill*

This paper locates us in Philadelphia in the late 1970s, where a young designer supposedly once stumbled upon boxes of hundreds of wire-bound objects, eventually bringing them to a local gallery specializing in self-taught and outsider art. Unable to locate the maker of these objects, a potential biography was constructed. The artist, known only as the Philadelphia Wireman, was presumed to be African American because the objects were found in a historically black neighborhood. The biography also acquires a religious edge when an African art expert corroborates the sculptures’ possible lineage to West African spirit objects. I argue that this process is one of exoticization and that it reflects larger trends in the self-taught and outsider art market; an self-taught artist is discovered by someone with a keen sense of artistic taste, and the most titillating aspects of the artist’s biography—sometimes their divine inspiration, mental state, or reclusive behavior; in this case the artist’s anonymity and objects’ interpretation as spiritual fetishes—rather than the works themselves, are used to promote this art and secure its place in the canon of the outsider. This paper will look at the Philadelphia Wireman objects anew, exploring what about this collection of small wire sculptures invites this interpretation. Rather than debate whether or not this artist existed or what interpretations of these works are most correct, I discuss what these inscriptive acts reveal about constructions of otherness and the position—in this case, one of whiteness—from which they originate.

**1:15-2:45**

**1:00-2:30: Recent Acquisitions in Midwest Collections**

*Held in Morton Auditorium, Art Institute of Chicago*

Chair: Judith W. Mann, Curator of European Art to 1800, Saint Louis Art Museum

Constantine (Costa) Petridis, Curator of African Art, Cleveland Museum of Art, “Honoring Women: A Feast Ladle of the Dan People (Liberia/Côte d’Ivoire)”

Erika Holmquist-Wall, Mary and Barry Bingham Senior Curator of European and American Paintings and Sculpture, Speed Museum, “Willard Metcalf’s *My Wife and Daughter*”

Melissa Wolfe, Curator of American Art, Saint Louis Art Museum, “Horace Pippin’s *Sunday Morning Breakfast: A Major Acquisition for the Saint Louis Art Museum*”

**American Art (I) Room 8009**

Chair: Patricia Smith Scanlan, Independent Scholar

Citizen Voter: Visualizing the Ballot Box in Post-Civil War America  
*Vanessa Meikle Schulman, Assistant Professor, Illinois State University*

The most famous depictions of elections in American art date to the early part of the nineteenth century with the genre work of John Lewis Krimmel and, later, George Caleb Bingham. However, in the two decades following the Civil War and the passage of the Reconstruction amendments granting African Americans freedom, equal protection, and the right to vote, the ballot box became a particularly contested site of national and racial identity. This presentation examines visual depictions of voting between 1865 and 1890, with special attention to how such representations created exclusionary categories of racial and class identities.

Voting in the nineteenth century was a visual activity that took place in public, non-governmental, sites. Voters were frequently forced to cast their ballots in front of a large crowd, sometimes on an elevated and highly visible platform that exposed the voter to both friendly and unfriendly gazes. This presentation will address both the visual culture of post-Civil War voting (that is, the spaces where voting was performed and the visual rituals that accompanied the casting of a vote) and the depictions of voting disseminated through printed and painted media during the same years. Compositions by well-known genre artists such as Thomas Waterman Wood worked along with news illustrations and political cartoons in popular journals to contribute to a more widespread national debate about the limits of citizenship. The right to vote frequently stood as a marker of that citizenship, one that could be exercised—or challenged—in the fraught visual environment of the nineteenth-century polling place.

“A Kind of Moral Monstrosity”: Gambling, Agnosticism, and American Identity in John Haberle’s *Time and Eternity*  
*Andrew Haslit, Visiting Assistant Professor, University of Texas at Tyler*

Superficially, *Time and Eternity* seems like many of Haberle’s other *trompe l’oeil* paintings: a collection of objects pinned flat to a board, painted in a hyperrealistic style to amuse the viewer with virtuosic technical skill. However, the specific elements in this still life, when taken together, are better understood as the artist’s entry in a heated national discourse involving gambling, religion, and American identity. Elements such as the crucifix atop the playing cards may suggest that the painting is in line with contemporary condemnations of the immorality of gambling. The two cards make a blackjack hand which is decent, although not a sure winner, and beneath them a pawn ticket alludes to the rolling debt that was associated with gamblers. But it is through the reference to the polarizing figure of Col. Bob Ingersoll, a nationally prominent agnostic, that the interpretation of all the various elements snaps into focus.

Anyone in Haberle’s audience even casually familiar with Ingersoll’s ideas would have also known of the constant and fierce rebuttal of them in the press. But by invoking the crucifix and the vice of gambling is the artist chiding the agnostic lightning rod or celebrating him? Haberle weighs in with the caginess and ambiguity of a person uncomfortable with publicly espousing heterodox views. In this paper, I situate *Time*

and *Eternity* into a broad national dialogue about American identity, with Christianity at the core of that identity, and interrogate Haberle's use of gambling as a powerful, loaded metaphor in that dialogue.

“Montana Anna”: Cowgirls and Adventurous Women in Illustrated Sheet Music, 1905-1948  
Theresa Leininger-Miller, Associate Professor, University of Cincinnati

A compelling subgenre of illustrated sheet music of the American West in the first half of the 20<sup>th</sup> century concerns cowgirls and adventurous women offering conflicting views about feminine identities as variously equal to men, fiercely independent of them, objects of desire for them, and happily on their own, skilled in horsemanship, roping, and outdoor exploration.

Although the history of women in the west, and particularly those who worked on ranches, is not as well documented, women labored together with men. Only a fraction of sheet music covers acknowledge such equality, featuring couples galloping on horses side by side, as in “The Golden West and You” (1918) and “All the Way from San Jose” (1948). One rare scene that hints at danger in the West is of a red-haired cowgirl with a bob wearing a polka-dotted kerchief, red pants, and a gun slung across her hips. In “Oh Those Days” (1915), she warily eyes cowboys galloping in the distance as she reigns in her steed.

Chromolithographed covers generally eschewed depictions of cattle, dirt, and barbed wire, and instead romanticized western females as shapely beauties. In the most dynamic covers, cowgirls singlehandedly ride horses through the Western landscape away from pursuing cowboys, as in “Cheyenne (Shy Ann)” (1905) and “Prairie Rose Cowboy Intermezzo” (n.d.). They also appear in halter tops, confidently saddled on bucking broncos in “I Live, I Die for You” (1927) and “Makin’ Whoopee” (1930). The latter scenes probably reflect the popularity of major rodeos such as the Calgary Stampede and Cheyenne Frontier Days, in which cowgirls like Fannie Sperry Steele (1887-1983) rode. Trick roping also entertained audiences worldwide. Sheet music covers feature comely women twirling lassos, as in “The Cowboy Girl” (1906), or cracking whips overhead, as in “My Pony Boy” (1909).

As might be expected, there are plenty of passive images. These are genteel pin-up equivalents of full-length cowgirls standing in profile (like “In Dear Old Arizona” (1906)) and sitting calmly on horses (“In Oklahoma” (1909)), as well as bust-length drawings of winsome dark-haired youths. In the latter category is a cowgirl who looks down at the viewer suggestively as she begins to take off a leather glove in “You Know” (1919).

A related area is portrayals of adventurous women who wear some Western garb but are not cowgirls. Rather, they travel fearlessly alone in the wilderness seeking natural beauty and solitude, usually at great heights. Such feminist images include “In Dear Old Colorado” (n.d.) in which a hiker in a form-fitting turtleneck climbs a mountain with a walking stick, “Montana Anna” (1909), in which a windswept alpinist stands on a mountaintop, whip in hand and revolver at the ready, “The Rose of the Mountain Trail” (1914) where a woman in a cacti-filled landscape gazes into a river valley, and “In the Heart of Sunset Valley” (1918) where an explorer on a precipice beholds the setting sun. Such scenes reflect the “New Woman” in the early twentieth century, with its emphasis on autonomy and personal liberty.

I will contextualize such images in terms of cowgirl literature, social history, the sheet music industry and its market, song lyrics, composers, and illustrators.

Staging Interiors: Claggett Wilson's Designs for Lunt and Fontanne's Ten Chimneys Estate  
Niki D. Conley, PhD candidate, University of Missouri—Columbia

An American artist best known for a 1919 watercolor series that depicts scenes of the First World War, Claggett Wilson's varied oeuvre includes oil paintings, stage sets, costumes, murals, and decorative interiors. Wilson's ambitiously multi-media approach was not exceptional among his modern American peers; rather, his work intersected in scope, form, and content with the “aristocratic” style of his friend Florine Stettheimer. From around 1934 through the early 1940s, Alfred Lunt and Lynn Fontanne, the reigning patriarch and matriarch of Broadway, enlisted Wilson's aid in expanding and decorating their country estate in Genesee Depot, WI. Famously a haven for New York theater elite, Lunt and Fontanne's Midwestern retreat was also a gathering place for the couple's cadre of queer friends. Loosely inspired by the concept of a gentleman's farm, Ten Chimneys, as Lunt and Fontanne dubbed their home, is a delightful pastiche of Medieval Swedish, French Restoration, and Rococo Revival styles scattered with erotic and gender-subverting visual jokes.

Building on queer theorist Judith Butler's discussion of performativity, I rethink the home's entertainment areas, like "The Flirtation Room" and, especially, the mural-laden foyer as stage sets wherein dramatic social scenes might unfold. Indeed, when actor Richard Whorf entered for the first time, he famously exclaimed "My God! Every room's a stage!" Beyond mere visual similarities, Wilson's work playfully calls on humorist methods found in the work of high comedy playwrights such as Noël Coward and Robert Sherwood whose scripts were driven by erudite banter and obscure quotation. Like high comedy, Wilson's Ten Chimneys murals quote older artistic styles and historical periods, reimagining them in creative ways. This paper will argue that Wilson's entrenchment in theatre—namely his familiarity with high brow humor and, no doubt, camp—opened for him and, by extension, his customers, new ways of performing self and offered useful semantic tools for navigating American society. "Often difficult to distinguish from nostalgia," Caryl Flinn has argued, "camp has always... fashioned itself on, the outmoded, the out of date, the artifact past its prime." Still, rather than reinscribing the past, camp "put[s] to death" undesirable ideologies associated with the object of its imitation while at the same time making use of them. As theatre historian Alan Sinfield has argued of Noël Coward, Wilson's allegiance to highbrow taste and citation in his art allowed him to be simultaneously forthright and evasive about his own sexuality. Similarly, the camp strategies at work in Wilson's Ten Chimney's décor might have emboldened and provided backdrop to Lunt and Fontanne's guests' performance of non-normative social identities.

## **Italian Renaissance and Baroque Room 8010**

Chair: Marilyn Dunn, Associate Professor, Loyola University

Sassetta, Giovanni di Paolo, and Innovation in Early Quattrocento Siena  
*Gustav Medicus, Associate Professor, Kent State University*

The paradigm of Florentine art as a progressive revival of classicism, order, and rationality is as old as Vasari, who praises the works of Brunelleschi, Masaccio, and Donatello for their monumentality and invention. Meanwhile, Vasari never mentions a single one of the early 15th century Siennese painters in the second, Quattrocento phase of his *Lives*, as if for him there was no painting within the city worthy of comparison with the Florentines. To this day, we tend to discuss the leading Siennese painters of the early Quattrocento--Stefano di Giovanni (Sassetta) and Giovanni di Paolo--as quaint practitioners of a lyrical style that is a holdover from another bygone era. This paper takes a closer look at works such as the *Madonna of the Snows* (c. 1432) by Sassetta, and particularly the *St. John the Baptist* cycle by Giovanni di Paolo (1450s, Art Institute of Chicago), to demonstrate that there are many features that parallel or even anticipate the 'progressive' elements of their Florentine contemporaries. But I also aim to show that the fantastic aspect so prominent in each of these artists' works--the very thing we tend to associate with a latent Gothicism in their art--is a daring innovation allowing the Siennese to forge a distinct alternate path, a powerfully anti-material style which offers an emphatic alternative to the assumptions and conventions of Albertian perspective and sober realism which represented the direction of the Florentine school.

"Tam foelix pictor vate, ut pictor Poeta": The Poetry of Sebastiano del Piombo's Early Roman Paintings  
*Alexis Culotta, Professor, American Academy of Art*

In 1512, Roman writer Blosio Palladio published a lengthy and laudatory prose, entitled *Suburbanum Augustini Chisii*, intended to exalt the magnificence of Siennese banker Agostino Chigi's emerging villa, known today as the Villa Farnesina. Within his writing, however, Palladio invokes a noteworthy allusion between painting and poetry in his discussion of the early work of Venetian Sebastiano del Piombo within the villa's chambers: "Tam foelix pictor vate, ut pictor Poeta" ("So fortunate the painter is by the poet, as the Poet by the painter"). This allusion to Sebastiano as poet is undoubtedly a loaded one, as it creates a connection with the *poesie* tradition so often associated with Venetian *cinquecento* painting and the oeuvre of Titian. Simultaneously, this reference bears significance in terms of Sebastiano's approach to painting, particularly in light of Stephen J. Campbell's recent argument (2010) for the conceptualization of *poesie* painting as a sort of artistic/metaphorical grafting. Extending Campbell's points, this paper argues that a similar grafting occurs in Sebastiano's early Roman works. Examining key works from this period in Sebastiano's career will reveal how this conceptual graft manifested in his paintings, revealing both Sebastiano's negotiations between Roman and Venetian painterly practice in the early *cinquecento* and the

incisiveness of Palladio's words.

### Caravaggio's Embedded Self-Portraits: Context and Meaning

*Shannon N. Pritchard, Assistant Professor, University of Southern Indiana*

During Caravaggio's career (1594-1610), the artist executed both secular and sacred images into which he inserted his own self-portrait. There are at least thirteen works where the artist's presence has been identified, a number that is outstanding for the period, as there seems to have been no other artist in Rome or Southern Italy who represented themselves in their works as often. In this paper, I will consider Caravaggio's embedded self-portraits specifically in his religious works within the historical context of such imagery as well as examine the possible meanings and intentions behind such self-portraits. Critical issues to be considered are the use of the embedded self-portrait as a visual signature; as a means of engaging the viewer; and as a mode of self-promotion. Important for this inquiry will be the role of patronage and how Caravaggio's patrons may have viewed the artist's inclusion of himself in images commissioned for reasons of personal spiritual devotion. It is possible to suggest that for his patrons, having the artist's self-portrait embedded within in a work they owned, was a symbol of their status and acumen as patrons. We may also begin to understand how the artist himself may have understood the role of his self-portrait in religious narrative images. Thus, consideration will be given to what is understood about Caravaggio's religious, or non-religious, nature and what message he may have intended to convey about his own spiritual state by including himself in such religious narratives.

### Martyr or Murderer? Sebastiano Ricci and his Enigmatic Portrait of Lucretia

*Aimee Marcereau DeGalan, Curator of Collections and Exhibitions, The Dayton Art Institute*

This project challenges the narrative of The Dayton Art Institute's painting by Sebastiano Ricci, presently titled *Lucretia*; the legendary Roman matron whose death by self-inflicted stab wound following her rape triggered a revolt that led to the overthrow of the reigning monarch and the creation of the Roman Republic. Her suicide is an enduring subject in the visual arts: Titian, Rembrandt, Dürer, Raphael, and Artemesia Gentileschi all represent this tragic moment in her narrative. Ricci painted two known pictures of *Lucretia* (Galleria Nazionale, Parma; Musée Magnin, Dijon), both of which feature a single male protagonist with *Lucretia* at the moment after she has inflicted her fatal stab wound. However, Dayton's *Lucretia* features neither a male subject, nor is the female at or near the point of death by her own hand. Further confounding scholars and conservators are a series of incised lines visible on the surface of the canvas suggesting the possibility of an excised portion or a patch covering something altogether different underneath. Could her aggressor have been excised or covered over? Infra-Red analysis conducted in 1962 revealed numerous tears; however, because of Ricci's use of dark red ground nothing substantive could be determined regarding any under drawings. Although what lies beneath the surface remains unclear, several visible pentimenti across the canvas suggest whatever the subject, Ricci struggled and made numerous changes along the way. Further analysis suggests an entirely different narrative, which could change the subject from a martyr to a murderer.

## **Contemporary Art Room 8002**

Chair: Miguel de Baca, Associate Professor, Lake Forest College

### “Working Somewhere Up in the Empyrean”: Associations between Francis Bacon and Howard Hodgkin

*Jonathan Perkins, Associate Professor, University of Illinois at Springfield*

Scholars have not explored in depth the multiple associations between two of the preeminent British painters of the later twentieth century, Francis Bacon (1909-1992) and Howard Hodgkin (born 1932). After examining statements by each artist to determine correspondences in their artistic approaches, the paper compares individual artworks by Bacon and Hodgkin. Their works exhibit striking similarities: both painters

employ expressive brushstrokes which both assert the fact they are brushstrokes, and at the same time represent physical, yet overtly abstracted, objects. Moreover, throughout their careers, Bacon and Hodgkin frequently use assertive color. In addition to embracing the traditional techniques of painting, both make overt their reverence for earlier art, on multiple levels. In interviews, both artists' statements express admiration for a wide range of earlier artists, and both make their own versions of specific works by earlier artists. In addition, Bacon and Hodgkin's creative processes are centered on a crafting of their paintings, and, like earlier artists, they hold the subject matter of their works to be of primary importance.

The paper focuses on analyses of works whose subject matter contains sexual imagery, often involving representations of a body or bodies. It explores the connections between this charged subject matter and the artists' shared homosexual sexual orientation. But along with analyzing the associations, the paper also treats the *differences* between Bacon and Hodgkin to help illuminate the individual creativity of these two important artists.

Radical Edibles: Food, Fashion, and the Senses in *Robert Kushner and Friends Eat Their Clothes*  
*Samantha Lyons, PhD candidate, University of Kansas*

In 1972, in the midst of New York's burgeoning environment of artist collectives and alternative gallery spaces, Robert Kushner presented *Robert Kushner and Friends Eat Their Clothes* in SoHo's Greene Street Loft. Modeling the performance after fashion shows, the artist invited performers and audience members alike to share in eating his edible garments, each carefully constructed from foodstuffs such as eggplant and Velveeta. The performance became one of Kushner's most significant collaborative ventures, and is ripe with aspects of consumption, craft, and community. Significantly, Kushner's performance was created shortly after his move to New York and subsequent employment with FOOD— Gordon Matta-Clark and Carol Gooden's conceptual yet operational restaurant. This presentation will explore, in part, the influence of FOOD's meal-based experimentation and sense of social community with Kushner's shift to edible food performance. It will also address the subversive elements of Kushner's seemingly playful pageant, especially its critique of capitalist modes of production and social norms of gender and good taste. What enables the artist's sly critique, I contend, are food and clothing's abilities to cross boundaries of inside and outside, private and public, and individual and collective in such a way that enables a distinct kind of social engagement, sexual confrontation, and phenomenological inquiry. This focus stems from my dissertation research, which connects the importance of clothing, sensorial activation, and participatory strategies in postwar and contemporary performance-based practices.

From Data to Panorama: Tracing Mark Lombardi's Diagram  
*Jessica Law, PhD candidate, University of British Columbia*

From 1994-2000, artist Mark Lombardi created a series of drawings titled *Narrative Structures*. These constructed graphite diagrams visualize hidden multinational connections of powerful individuals, worldwide corporations and government institutions. Each figure in the series is stripped of specificity and represented solely by text and line on paper. The viewer is left with an abstraction of relationships, thereby demonstrating the difficulty, and in some cases inability, to comprehend the complexity of each drawing. Given the cast of characters in the series, Lombardi's intricate drawings are typically understood as figuratively 'connecting the dots' of the systems of power at the turn of the century. However, what the drawings do not show is of equal importance as it places an emphasis on the topological structure of the diagram itself. As a means to complicate these conclusions, my paper proposes to consider why Lombardi selected these abstract forms of drawing. That is, how does the diagram function in relation to Lombardi's content? In exploring why the diagram is a suitable form, I revisit Lombardi's archive of 14,000 hand-written index cards— each card meticulously filled with information pertaining to his subject matter— and his theoretical influences as indicated within the archive. I use Lombardi's work as a starting point from which to reconsider how the diagram operates within artistic practices and more specifically, how it opens up to the problem-set of 'representation' under globalization.

"Rag Picking": Korean American Female Identity in Jin Soo Kim's Work  
*Yookyong Choi, Independent Scholar, University of Maryland, College Park*

Korean-born Chicago based artist Jin Soo Kim (1950-) has garnered substantial critical attention since the mid-1980s when she began to undertake large-scale installations. Kim's installations typically consist of cage-like structures containing various objects of urban cast-off items. She wrapped and wove over the structures and cast-off items with various materials such as fabric, paper, bandage, and copper wire. Kim often reused some of the items in her earlier installations in her subsequent projects. Kim's use of abandoned materials, act of wrapping, and engagement in the process of recycling have often been described as a metaphoric expression of her interest in the ideas of the cycles of human life, recuperation, and healing. While noting that Kim's work addresses these universal and idealistic notions, critics have failed to fully explore her specific experience as a Korean immigrant woman in the U.S. that has shaped the main theme of her work.

Kim's engagement in recycling and wrapping and weaving as well as her use of cage-like structures are deeply rooted in her identity as a Korean immigrant woman. The cages and acts of wrapping and weaving refer to senses of discomfort and confinement she felt as a Korean woman living in a society dominated by Confucian ideology. Kim's use of cast-off materials and her obsessive recycling allude to the experiences of Korean people in the postwar years marked by an enormous effort to escape from poverty and the prevalent practices of recycling and refuse picking. During the 1960s, while launching a state-led economic plan, the Korean government promoted campaigns for conserving energy and natural resources, emphasizing the importance of recycling and the reuse of supplies and scrap materials. Many people collected the recyclables in order to survive with scarcity. "Nungma-ju" or "rag pickers" were commonly seen on the stress or at the collection points. Shunned by society, these rag pickers lived under bridges or illegal shacks. While the cast-off materials and recycling reflect Kim's experience of the huge amount of consumer waste in America, they reveal her sense of isolation and dislocation in the adopted country by invoking the marginalized position of rag-pickers in her home country. This paper examines the ways in which Kim expresses her multi-layered sense of identity as a Korean immigrant woman in her work by simultaneously revealing feelings of confinement in her home country as a woman and a sense of marginalization in her adopted country as an immigrant.

## **Nineteenth-Century Art Room 8014**

Chair: Christine Bentley, Associate Professor and Gallery Director, Missouri Southern State University

### Toulouse-Lautrec and the Milliner's Meaning

*Mia Laufer, PhD candidate, Washington University, Saint Louis*

Henri de Toulouse-Lautrec was an artist who enjoyed the tawdry side of Belle Époque Paris. He is well-known for his depictions of the cafe-concert and the entertainers that one could find there. In the last ten years of his life, Lautrec also created pictures of another iconic figure in turn of the century France, the milliner.

Milliners were treated as figures of fascination, as they were often poor young women who could be seen on the street—a male dominated space—when making their deliveries. This profession was therefore rumored to attract licentious women, or to be a front for prostitution. Yet for an artist with an interest in the under-belly of Paris, Lautrec's depictions of milliners are curiously absent of these connotations.

This paper argues that Toulouse-Lautrec's depictions of milliners engaged with another view of the profession prevalent at the time. Bold and innovative hats became a ubiquitous feature of the splendor and spectacle of the Belle Époque. With these creations continuously on view, the most popular milliners received widespread recognition as masters of their craft and many began to wonder if these hat-makers were more than simply workers in the clothing industry. Perhaps their creations could be viewed as an art form.

Through an analysis of contemporaneous fashion, art, and satirical periodicals, and an essay by art critic Arsène Alexandre, this paper posits that Lautrec's portrayals of both milliners and their creations were informed by his appreciation of their artistry and the transformative power of hats.

Truthful Likeness or Insulting Sketch: Deciphering Winslow Homer's Portrait of David Pharaoh

*Nancy Palm, Assistant Professor, University of North Carolina at Pembroke*

In 1874, Winslow Homer sketched a portrait of Montauk Chief David Pharaoh in watercolor and pencil. Along with an 1895 watercolor series of Montagnais Indians in Quebec, the portrait is one of Homer's only known depictions of Indian subject matter. Personal records suggest that Homer had a sustaining interest in Native American politics and Indian-white relations. He was also lauded as a "genuine" artist who "painted what he saw." Although Homer's drawing suggests the "truthfulness" he was routinely praised for as an artist, it also constructs a stereotype of Pharaoh as the "last" remaining member of a nation that was nowhere near extinction at that time. This paper addresses the ambivalence of Homer's portrait, exploring the tension between Homer's characteristic faithfulness to what he painted and the tendency of artists of his time to manipulate the identity of Indian subjects.

Years after Homer's portrait, members of the Tile Club – an informal artists organization of which Homer had been a founding member – visited Pharaoh, who had become bedridden and was near death. When asked to sit for a portrait during this visit, Pharaoh recalled sitting for another, calling it "an insulting sketch... made some time ago." This paper suggests that Homer's portrait was in fact the "insulting sketch" and explores what it was about Homer's depiction that may have proved insulting. I argue that the portrait undermines the praise that Homer received and instead connects him to pervasive techniques of visual othering in late nineteenth century America.

*The Dysfunctional Family: "Chez Soi"*

*Suzanne Singletary, Associate Professor, Philadelphia University*

In his 1846 essay "On the Heroism of Modern Life," poet-critic Charles Baudelaire first challenged artists to abandon the Academic practice of history painting and to embrace modernity. In addition to population growth, redesign and expansion under Napoleon III and urban planner Baron Haussmann, along with revolutions within the social and political spheres, Paris by mid-century had seen the industrialisation of labour and its removal from its habitual setting within the worker's dwelling. This decisive shift transformed the identity of the house and resulted in a fundamental split between public and private spaces. Concurrently, the tasks performed in specific rooms within the house changed as communal living and working areas were replaced by more private, individualised domains. As early as the 1830s, the English word *home* had migrated into the French language and signified an isolated, self-contained domesticity. Its wholesale appropriation, rather than translation, and common usage by the French bourgeoisie underscored their recognition that the house had undergone a radical redefinition. Alongside the public spaces of the urban milieu—perused and represented by the Baudelairan *flâneur*—the house emerged as a "modern" subject and increasingly emblematised a personal sanctuary, a refuge ideologically removed from the turmoil and instability of civic arenas.

Moreover, private space, by definition, permitted the enactment of clandestine psychological and gender-related dramas, intended to remain closeted within the family. As the focus of family life, the house was the lightning rod for tensions that percolated behind its façade of public decorum. During the Second Empire the fiction of the harmonious family with the father at the apex was fundamental in buttressing societal stability. Nevertheless, the dysfunctional family was a recurrent theme in both the literature and the painting of the period. This paper examines the hidden turbulence sequestered behind the walls surrounding the bourgeois family, seen through the lens of avant-garde artists, including Edgar Degas, Gustave Caillebotte, Berthe Morisot and Edouard Manet.

*Photographic Proof: The Performance of Identity and Belonging in Black Portraits from Leavenworth, Kansas, 1870-1910*

*Lauren Cordes Tate, Visiting Assistant Professor, Miami University*

This paper examines a series of portrait photographs from the Everhard Collection in the Amon Carter Museum of American Art that picture black settlers, many of whom arrived in Kansas as part of the great "Exodus" of the 1870s. I view these images as primary documents, analyzing how they are coded by both sitter and photographer to convey a performance of identity and belonging. Utilizing bell hooks's concept of an "oppositional black aesthetic," I read the Leavenworth portraits as oppositional images that reveal the sitter's appropriation of mainstream methods of photographic representation in an effort to subvert the more commonly marginalizing mode of depicting everyday African Americans. The photographs are contextualized within the postbellum period, a crucial time in American racial history, viewing them through the lens of self-representation while also locating the importance of photography as medium to nineteenth-century African-American representation. Measuring the sitters' agency with that of the photographer, I analyze these images as documents of identity-making that serve as private acts of resistance to oppose the

standard image of blackness in American visual culture. Using the available means to make themselves visible as a class on the ascent, this community of African Americans, already successful in western relocation and settlement, also succeed in the act of self-representation, fashioning an image of self that reflects their individuality and humanity.

**Caïn and the Critics: The Reception of the Prehistoric in 19<sup>th</sup>-c. French Art**  
*Shalon Parker, Associate Professor, Gonzaga University*

This paper examines the widespread critical acclaim in the art press for the painting *Caïn* and its maker, the French artist Fernand Cormon. *Caïn* was the breakthrough work in Cormon's career. It marked his shift from a painter of Orientalist subjects in the 1860s and 1870s to a painter specializing in pictures of early humanity.

I argue that Cormon's turn towards "natural" humanity as the primary subject of his oeuvre allowed him a legitimate forum in which to re-imagine and revive academic figurative painting at a time when the critical reception of Salon art was reaching its nadir. Running parallel to this argument is another assertion: the critics' undeniable preference for Cormon's interpretation of early humanity's existence versus that of his peers. This sub-genre of history painting, the prehistoric, captured the imagination of several academic painters active between 1880 and 1910, the decades that Charles Darwin's theories had finally begun to permeate French culture and society. I propose that Cormon's paintings of prehistoric men and women markedly differed from the vast majority of prehistoric-themed images made by his Salon colleagues and their general focus on violence, combat, and sexual conquest. In Cormon's work we see a conflict-free humanity, where collaboration and cooperation dominate, rather than physical struggle. I argue that the French (mis)translation of Charles Darwin's *The Origin of Species* by Clémence-Auguste Royer, the first French translator of the book, along with Neo-Lamarckism and republican ideology in Third Republic France, may have collectively shaped Cormon's representation of early humanity *and* the critics' warm and enthusiastic reception of this and other Cormon paintings.

**3:00-4:30**

**The Chicago Bauhaus: A Force of Modernism Room 8009**

Chair: Susan J. Baker, Professor, University of Houston–Downtown

John Dewey's Experiential Education, Photography Pedagogy at the ID, and Cold War Modernist Photography

*John Pultz, Associate Professor, University of Kansas*

This paper will rethink the ID's role in disseminating modernist principles by examining the school's photography pedagogy. Beyond Moholy-Nagy's European sources, the paper will look at concurrent influences on the school's aesthetics and pedagogy from an American source: education reformer and philosopher John Dewey.

Dewey's ideas reached the New Bauhaus through several paths. One was photographer Arthur Siegel, who studied in Detroit with Jane Betsey Welling, an art education teacher who trained at Columbia University Teacher's College while Dewey was teaching there. Siegel studied at the New Bauhaus for one year (1937-38) and returned to head the ID's photography program 1946-1949 and to teach there 1967-1978.

Dewey's progressive education also reached Moholy-Nagy when the two men met in 1938 and Dewey gave Moholy-Nagy a copy of *Experience and Education*, which Moholy-Nagy made a required textbook at the ID. While exploration within controlled settings succinctly summarizes the pedagogical method that Moholy-Nagy took from the Bauhaus, this paper asserts that it also conforms to Dewey's "quality experiences."

While most examinations of Moholy-Nagy's pedagogy attend to the experimentation with materials and formal relations, I argue that within the ID photography program under the progressive education that Siegel and his Detroit protégé Harry Callahan brought there, such experimentations lost their purely materialist basis and instead led to an exploration of selfhood. As this photographic exploration of self was disseminated by the school and flourished postwar, it became a means to represent the claim for a highly attenuated individualism fostered in American suburbs, where men and women defined themselves within nuclear families, detached from politics and community.

#### László Moholy-Nagy and the Integrated Individual

*Mark Andrew White, Wylodean and Bill Saxon Director, Fred Jones Jr. Museum of Art, University of Oklahoma*

During his tenure at the Dessau Bauhaus, Hungarian László Moholy-Nagy revised the curriculum of the Preliminary Course or *Vorkurs* to emphasize the value of experimentation, and he later adapted much of his approach at the New Bauhaus, founded in Chicago in 1937. Over the next decade, Moholy-Nagy introduced significant revisions into the curriculum at the New Bauhaus, and its later incarnations as the School of Design and Institute of Design, to counteract what he perceived as the debilitating effects of industrial capitalism in American culture. The specialization and repetitive nature of industrial labor had left the worker ignorant of the creative process and alienated from the creative act, encouraging Moholy-Nagy to propose an educational program emphasizing sensorial stimulation through modernist abstraction. Art could perform a therapeutic function by restoring to the body the sensual and creative faculties that had been alienated by the excesses of commercial and industrial capitalism, resulting in a fully integrated individual. This new curriculum relied heavily on Moholy-Nagy's interpretation of Marxist thought, but also that of semanticist Charles W. Morris and the Unity of Science movement at the University of Chicago, which sought international cooperation between scientists and the integration of disparate scientific methodologies. Integration was made practice through the curriculum, yet Moholy-Nagy also intended his own work as example, epitomized by the Plexiglas *Space Modulators* of the 1940s which experimented with form, kineticism, light, and materials to stimulate the senses.

#### Robert Preusser, The Chicago Bauhaus, and Lone Star Modernism

*Susan J. Baker, Professor, University of Houston-Downtown*

The focus on New York associations, such as the Stieglitz 291 Gallery or the Society of Independent Artists, and their importance for disseminating Modernist artistic theories to the rest of the United States, has tended to overshadow the significant role played by individuals and organizations in other major cities. In the late 1930s, an inspirational teacher in Houston, Texas, Ola McNeill Davidson, encouraged her students to consider the New Bauhaus in Chicago as a place to further their understanding of Modernism. Davidson accompanied her student, Robert Preusser to Chicago and introduced him to Moholy-Nagy there. Preusser would also meet György Kepes who, later at MIT, would recommend Preusser to take his place there in the mid-1950s, which Preusser did, taking Chicago Bauhaus principles with him. Also, when Preusser came back to Houston, he put the philosophies of the New Bauhaus into practice in Houston, with the founding of the Contemporary Arts Museum, where the early exhibitions were a blend of fine arts, decorative arts, and good design.

## **Ancient Art Room 8002**

Chair: Ömür Harmanşah, Associate Professor, University of Illinois at Chicago

#### Fit for an Aristocrat: Exekias and the Luxury of Dress in Greek Vase-Painting

*Anthony F. Mangieri, Assistant Professor, Salve Regina University*

Exekias' amphora in the Vatican (inv. 344) with Achilles and Ajax playing a dice game from c. 530 BCE is a masterpiece of Attic black-figure vase-painting. While scholars have long admired the beauty of Exekias'

cloaks, their motifs have garnered little attention because their non-figural imagery has been perceived as merely decorative rather than iconographic. This paper offers a new interpretation of Exekias' vase by exploring how the vase-painter uses the adornment of dress to associate the heroes' cloaks with traditions of Near Eastern luxury arts and how the evocative meanings attached to this decorative idiom reveal a new mode of viewing art within a changing aristocratic ideology.

Exekias did not invent the designs of stars, rosettes, swastikas, and other motifs that we see on the heroes' cloaks. I interpret Exekias' creation as characterized by a visual hybridity, meaning that he selected intentionally motifs from different cultures and times in an ahistorical way so as not to reference any one tradition. Exekias' visual hybridization imbues the cloaks with what Greek people must have viewed as the great antiquity and power of these symbols that came from the Near East. Viewed through this lens, Exekias' decorative language associates itself with luxury arts that circulated within elite Levantine contexts of exchange. The cosmopolitan sophistication required of viewers to appreciate Exekias' luxurious cloaks reflects a new aristocratic ideal in sixth-century BCE Athens that introduces an elite hermeneutics in Archaic art and further illuminates the work of one of the best Greek artists.

### Rethinking the Theater of Marcellus: Heroes, Sons, and Mothers in Rome's Dynastic Architecture *Margaret L. Woodhull, Masters of Humanities Director, University of Colorado Denver*

Around 25 BCE, a 17 year old Marcellus, nephew of Rome's first emperor, Augustus, was a rising star in Rome's fledgling monarchy, positioned to first in line to inherit his uncle's reign. Together with his mother, Octavia Minor, the emperor's sister, Marcellus began to build a portico to mark his rise in succession politics. His premature death in 23 BCE left his mother sole patron of the monument now known as the Portico of Octavia (ca. 25 BCE). His death also occasioned his uncle's completion of a magnificent theater, the Theater of Marcellus (ca. 20 BCE); erected adjacent to Octavia's portico, it commemorated the late youth. Together the structures gave monumental expression to these early dynastic players. Typically studied in isolation, the Theater of Marcellus, is, I contend, best understood as one half of a larger, dynastic monument. This paper re-conceptualizes the Marcellus' theater in light of its relationship to the portico and argues for understanding it as the first truly dynastic complex to emerge from the early generational politics of monarchy to honor dynasty most essential relationship: the mother and male heir.

Set at the southern end of Rome's Campus Martius, this mother-son complex formed an architectural counterpoint to the enormous mausoleum the emperor erected for himself and his family at the northern tip of the campus. Scholars rarely consider the two monuments together, as an expression of dynastic commemoration. Yet, Marcellus' accelerated rise as a youth and his posthumous celebration—despite inexperience—catapulted him to a Roman hero; Octavia was equally elevated as an exemplar of Roman motherhood. By comparing their monuments to Hellenistic hero shrines in the eastern Mediterranean, we see strong formalistic evidence of a systematic effort to create a commemorative complex that advanced this all important relationship into monumental form in Rome's early imperial landscape.

### Childhood, Race and Status in Roman Art: A Newly Discovered Statuette of an Ethiopian Boy Athlete from Luxembourg *Sinclair Bell, Associate Professor, Northern Illinois University*

Chariot racing was the oldest, largest and longest-lived sport in Ancient Rome, far outstripping and outlasting the other forms of spectacular entertainment there, including even gladiatorial contests. While scholars have long been interested in chariot racing from the perspective of imperial politics and mass entertainment and while Hollywood has dramatized the games memorably through films such as *Ben Hur*, the athletes who competed in the races remain curiously overlooked and misunderstood. And yet the social status of these athletes has much to tell us about the contradictory nature of Roman society itself: often slaves or former slaves who rose to prominence as a result of their athletic skill and manly vigor, charioteers were simultaneously celebrated by the masses as popular heroes and role models and vilified by the elite for their low-born origins and public showmanship.

This paper will explore the figure of the charioteer in Roman society by looking at a recent, unpublished archaeological discovery: a bronze statuette of an African child charioteer discovered at the Roman vicus of Altrier in Luxembourg. The paper looks at the context of the find, its unparalleled iconography, and the insights it yields about the representation of the "other" – child, foreigner, slave – in Roman art. In this way, the paper considers the ways in which race, social status, and celebrity came together in Rome's most hallowed and raucous venue, the Circus Maximus.

Art, Illusion, and Control: the Slave and the Roman Villa  
*Lea Cline, Assistant Professor, Illinois State University*

Roman villas provide an ideal context for an examination of the role of art in the relationship between an owner and his slaves. While most scholars of the frescoes and mosaics found in Roman houses have privileged the perspective and experience of the elite owners, I will invert this perspective by examining one particular villa, Villa A at Oplontis, in terms of its slave occupants. I will examine the work of slaves, both domestic and agricultural, in the environment of this suburban villa and closely examine the villa's remains to explore how slaves contributed to the material production of the *negotium* (business) and *otium* (leisure) enjoyed by its owners and their guests. Inside the villa, I will identify slave locations in two categories—spaces where slaves were present in order to fulfill their duties and those designed for the proper performance of slave tasks—and discuss how the art in those spaces was designed to accommodate, instruct, and control slave movement. By seeking these elements of the villa's construction and decoration, I will demonstrate the dynamic relationship that existed between owner and slave in the context of a working villa, and challenge the idea that spaces in a Roman villa had one function and one audience.

A Feast for the Eyes: Still Life Painting and the Culture of Hospitality in Ancient Rome  
*Rachel Foulk, Associate Professor, Ferris State University*

Roman still life paintings, known in the ancient world as *xenia*, exemplify the intersection of food and art. Colorful fresco paintings of fruits, vegetables, fish, crustaceans, livestock, wild game, cheese, and wine enliven the walls of Roman homes with appetizing images. These first century B.C.E. - first century C.E. paintings are acknowledged by scholars as ancestors of modern still life painting, but they are often treated anachronistically. In the eighteenth and nineteenth centuries C.E., visitors to Pompeii and Herculaneum cut these frescoes out of larger mural compositions, preferring to view them like easel paintings. Similarly, many publications today reproduce Roman still life as details without context.

I argue that the domestic context in which these *xenia* were painted is fundamental to their meaning in Roman culture. Using a site-specific methodology, I show how still life paintings fit into the overall decoration of Roman homes where luxurious meals would be shared. In modest houses, grand villas, and the palaces of emperors, the artful representation of food creates a convivial atmosphere for banquets. These paintings emphasize a culture of hospitality in which hosts offered guests the best feasts they could afford. The food represented in *xenia* and the food shared at meals thus marked the status of guests and hosts. What is more, these paintings symbolize the changing politics of Rome. An abundance of food celebrates the reward of traditional Roman farming, while the exotic fruits and foodstuffs in many of these paintings embody the expanding territory of Rome's growing empire.

## **Medieval Art (I) Room 8010**

Chair: Susan Solway, Professor, DePaul University

Action!: Theatrical Staging in the Ashburnham Pentateuch  
*Dorothy Verkerk, Associate Professor, University of North Carolina, Chapel Hill*

The 6th-century Ashburnham Pentateuch is replete with elaborate architectural structures that often provide a stage-like setting for the figures. The rendering of buildings is distinctive from other architectural depictions in manuscripts and mosaic. Architecture frames the figures as opposed to showing a building as a small-scale model. Figures walk through doorways, staircases provide access to second stories, and arcades surround figures. The characters in the illustrations show a remarkable interaction with the margins and the architecture defying the confines of the orange frames and using the marginal spaces to suggest their travels. I argue that the unusual architecture and characters illustrated in the manuscript are a late influence of the Roman *scaenae frons* that were accessible to a medieval artist via wall painting and the ruins of Roman theatre. Reform of the theatre under Christian emperors may have opened the way for a new pantomime and mime of Christian content and staging, even if only limited to manuscript illustration. The Ashburnham Pentateuch poses an interesting conundrum since it is pictorial rather than literary evidence that at one point

in time there was interest in the vestiges of Roman theatre; perhaps not the plays of the classical authors but in the stage setting and its potential to lend drama to Biblical narratives.

#### Ancient Authority, Protective Magic: Counterseals of the Military Orders in the West

*Laura J. Whatley, Assistant Professor, Auburn University Montgomery*

As highly mobile and intrinsically visual artifacts, medieval seals both embodied and conveyed individual or institutional authority and identity and, like coinage, had a wide circulation throughout Europe and the Mediterranean. This is certainly true of the seals of the international crusading foundations, the Templars and Hospitallers. Their seals offer insights into how these vast religious corporations viewed themselves in relation to the Holy Land, other houses in the network, the crusade movement and more traditional monastic foundations.

This paper will focus on Templar and Hospitaller seals of major provincial houses in the West. It will consider them in relation to seals and sealing protocols of the motherhouses in the Latin Kingdom of Jerusalem, and it will analyze major changes in the sigillographic imagery and procedures of the orders in the West following the crusader loss of Jerusalem in 1187. Ultimately, this paper will trace and provide explanation for the increased use of captivating counterseals among members of the western houses in closing decades of the twelfth century, proposing that the counterseals were statements of increasing autonomy among the provincial houses and their most elite brothers. Interestingly, the majority of these counterseals were produced from ancient and Byzantine intaglio gems or signets – that is, highly personal identifying objects of the owner, often imbued with magical or protective properties. The counterseals therefore illuminate the individual, rather than corporate, pious concerns and authority of the spiritually enigmatic members of the Temple and Hospital of St. John of Jerusalem in Europe far removed from the Holy Land.

#### What's going on? Neuroscience and Art History address sculpture from Notre-Dame de la Daurade

*Janet Snyder, Professor, West Virginia University, and Mary Shall, Virginia Commonwealth University*

This research project investigating the intersection of neuroscience and art history began with the narrative capitals depicting scenes from Christ's Passion at Notre-Dame de la Daurade in Toulouse. The dynamic character of the relief sculpture on the capitals and narratives composed of unusual incidents excerpted from the Passion story has been discussed by Seidel, Horste, and others. The personages represented in the reliefs appear to depict disciples and others whom the Cluniac monks of la Daurade might have aspired to emulate. Concerning these narrative compositions, Snyder asked about empathy, memory, distraction, and understanding. She wondered how the viewers' brain activity that might have influenced subsequent sculpture projects at the beginning of the twelfth century. What might have been the goal of the use of such sculptural compositions in the cloister? Shall's collaboration introduces the concept of mirror neurons to the observation and understanding of the action depicted by the sculpture. Mirror neurons fire in my brain's motor cortex when *I see you doing something, particularly if I have done a similar action before*. The viewer experiences the action depicted the sculpted scenes which becomes a part of their own experience.

In a twenty-minute paper, Snyder and Shall introduce their project, describing the sculpture from Toulouse and related early-twelfth-century sculptural representations; they consider recent studies that have made use of neuroscience in relation to Renaissance sculpture and contemporary architecture; and they lay out the planned research to discover what neuroscience might contribute to the understanding of the work of medieval sculptors.

## **American Art (II) Room 8014**

Chair: Amy M. Mickelson, Adjunct Professor, University of St. Thomas

Feminine Ideals and Anxiety in John Singer Sargent's *Nonchaloir (Repose)*

*Meaghan Walsh, PhD candidate, University of Kansas*

In his 1911 canvas, *Nonchaloir (Repose)*, John Singer Sargent depicts his seventeen-year old niece, Rose-Marie Ormond, lying languidly on a plush grey couch in a sumptuous interior. In the painting, Sargent renders a scene that is the quintessence of luxury and *nonchaloir*. From his representations of the ornate gold and marble table to the intricate gilded frame, and from his portrayal of Rose-Marie's sumptuous cream-colored gown to her cashmere shawl, Sargent imbues the image with a sense of decadence and, perhaps, waning Gilded Age extravagance.

While this small canvas is a striking testament to Sargent's eloquent articulation of the human form, there is something unsettling about his depiction of his unconscious niece. In unpacking this image, I argue that Sargent both paints a captivating image of Rose-Marie as well as a disquieting scene that possibly uncovers contemporary anxieties about the current moment. By examining his work in relation to late nineteenth-century images of women on divans, I contend that Sargent represents his sitter as an emblem of ideal femininity, like painters before him. Further, I assert that by recalling this earlier precedent of reclining women, Sargent's image evokes a sense of a bygone era, and perhaps reveals his apprehensions about the new century. Additionally, I suggest that in depicting a recumbent woman, Sargent portrays female anxieties about the rapidly changing century and alludes to Dr. Silas Mitchell's infamous "rest cure." Thus, Sargent's image is not merely a representation of luxury and repose, but an image rife with apprehension and unease.

### Queering Michelangelo in Harlem: Richmond Barthé and the Captive Body

*Nathan K. Rees, Assistant Professor, University of North Dakota*

Harlem Renaissance sculptor Richmond Barthé worked in dialogue with art history as he developed a modern aesthetic that remained rooted in the Western tradition. Barthé found inspiration in the art of the Renaissance—a pair of small-scale works modeled around 1942, *Torso* and *African Torso*, are particularly redolent of Michelangelo. The nude male figures appear to emerge from the clay substrate—like Michelangelo's unfinished *Captives*, Barthé's *Torsos* evoke a sense of a perpetual and labored unveiling, both luxuriating in and struggling against their own embodiment.

While the *Torsos* have been read as reflecting Barthé's understanding of the racialized body, they also suggest another aspect of embodied experience—the conflict between sexuality and identity. As a gay man working in a conservative era, Barthé's depictions of the male body always already participate in the discourse of sexual politics. Following Symonds' 1893 translation of his sonnets, Michelangelo's works were increasingly interpreted as expressing a queer sensibility. The *Captives* would have been particularly evocative, as they were often interpreted as struggling for their freedom from the surrounding marble. Furthermore, since the *Captives* were commonly known as "slaves," Barthé's appropriation connected his work with the legacy of African American campaigns for social justice. Far more than an aesthetic strategy, Barthé's reference to Michelangelo served as a multivalent symbol coded to offer different meanings to different audiences. Forever trapped between revealing and concealing, Barthé's *Torsos* strain against the burden of gay, black identity in mid-century America.

### Jacob Lawrence: Creating Cultural Identity through Commissioned Responses

*Margaret George, MA candidate, University of St. Thomas*

Jacob Lawrence won acclaim in his early career for his series paintings depicting African American historical figures and events. Most notable was his *Migration Series* (1941), displayed at the Downtown Gallery in New York City and simultaneously published in *Fortune* magazine in 1941. He subsequently began to receive commissions from wealthy white publishers and advertisers. Knowing that he needed to satisfy these patrons who had topics and agendas to fulfill, I will examine three commissions Lawrence accepted between 1946 and 1963 specifically exploring how he chose to represent the African and African American experience for a white majority audience: "African Gold Miners," the cover for *Fortune* magazine in October 1946; "New Jersey," painted in 1946, a Container Corporation advertisement from the United States Series which ran in *Fortune* and *Time* magazines; and "American Revolution," painted in 1963 for the cover of *Motive Magazine*, a publication of the United Methodist Student Movement.

Stuart Hall's framework defining cultural identity provides structure for this analysis. Hall's belief that cultural identities are neither staid nor cohesive, changing with the diasporic scattering, matches up well with Lawrence's own life as the child of those who migrated from the South. Hall further believed that the

dominating culture could cause its victims to internalize a crippling otherness. Lawrence chose to present the subjects of these paintings as they negotiated the rules and restrictions of the dominant white majority through their own labor and quiet resistance even as they internalize an identity that was Othered in mainstream culture.

#### Diverse Perspectives—American Art

*Myles Cheadle and Issac Logsdon, Andrew W. Mellon Curatorial Fellows, Nelson-Atkins Museum of Art*

In tandem with Myles Cheadle and Isaac Logsdon's museum curatorial debuts at the Nelson-Atkins Museum of Art, *Through the Lens: Visions of African American Experience 1950-1970* and *American Art—In Preparation*, respectively, this presentation addresses how the institutional framework of the museum positions American artists and audiences. Many diverse perspectives make up the patchwork of American experiences and both exhibitions use that as a jumping off point.

*Through the Lens* explores the events, lives, and experiences of African American citizens during the 1950's and 60's. Broken into three sections (Bearing Witness, Telling Real Stories, and Expressing an Artistic Vision) the photographs and themes are explored in light of the history of segregation and institutional racism within the American art museum field.

Additionally, the work of Aaron Douglas, Isabel Bishop and Jacques Lipchitz, featured in *American Art—In Preparation*, is discussed. Each of these artists' work reflected their own social surroundings and sense of what it means to be American. In Douglas' murals, it was the plight of African Americans and their perseverance found in music and art during the Harlem Renaissance. In Bishop's paintings, it was the unprecedented amount of women joining the workforce in the 1940s, able to transcend class boundaries. In Lipchitz's allegorical sculptures, it was finding safety in America, escaping the Nazi occupation of France.

## SATURDAY, APRIL 9<sup>th</sup>

9:00-10:30

### **Undergraduate Session (II) Room 8009**

Chair: Valerie L. Hedquist, Professor, University of Montana

The Parthenon Frieze: Intentional Limits on the Mortal Gaze  
*Jacqueline Mann, DePaul University (mentor: Mark Pohlad)*

Considering the incredible detail in the Parthenon frieze, one would expect its imagery to be far more visible to its viewers. Instead, these images are not only at a height and furthermore a sharp angle which would restrict their visibility, but they are also in a position which leaves them obstructed and in shadow. However perhaps these details were never meant to be seen by mortal viewers, but were meant exclusively as a gift to the patron goddess of Athens, Athena. In this case, one may expect that the figures would be completely invisible to the human eye, but I propose that they are meant to be just visible enough so that a mortal viewer is not only aware of their presence but is also aware of the limits which restrict them as mortals. This trend occurs in several other cases both within Greek tradition and beyond, and by examining these instances and comparing those to the Parthenon itself, the intended viewer experience of the Parthenon frieze may take shape.

Portrait of a Man: Govaert Flinck and the Rembrandt School

*Carolina McGarity, Middlebury College (mentor: Carrie Anderson)*

Govaert Flinck's *Portrait of a Man*, a painting in the collection of the Middlebury College Museum of Art, bears remarkable similarity to Rembrandt's self-portraits, and brings with it many questions, most of which remain unresolved. Who is the sitter? The dealer's invoice indicates it is a portrait of an unidentified man, but could it actually be a self-portrait of Flinck, or even a portrait of Rembrandt himself? Govaert Flinck was one of Rembrandt's most celebrated students and spent at least a year in his studio. Could Flinck have painted this portrait while he was in Rembrandt's studio? By comparing Middlebury's Flinck to other paintings produced in Rembrandt's studio during the 1630s, I argue that the painting is a self-portrait, produced while Flinck was in Rembrandt's studio between 1635 and 1636, and that its Rembrandtesque style would have been highly appealing to Dutch patrons at the time.

**Shahzia Sikander's Dialogue With Tradition**

*Marilyn Evenmo, Minnesota State University (mentor: Alisa Eimen)*

While miniature painting gained prominence in the Mughal courts of northern India from the sixteenth to eighteenth centuries, it subsequently fell out of favor as a fine art as it was seen as an archaic and limiting medium. Rather than reject the miniature format due to these supposed restraints, United States-based Pakistani artist Shahzia Sikander seeks to use visual elements from Mughal miniature paintings to explore issues surrounding identity and cultural boundaries. In addition to utilizing similar materials in her two-dimensional works, Sikander uses the tactics of hybridity and layering present in Mughal miniature paintings in order to destabilize the viewer. This presentation examines Sikander's work alongside Mughal examples to demonstrate how the unique features of Sikander's work, including her use of the animation format itself, are born out of an interest in engaging with and expanding on the tradition of Mughal miniature painting.

**Seams of Grief: the Subversive Stitches for the Bodies Named in the AIDS Memorial Quilt**

*Rachael Schwabe, Loyola University (mentor: Paula Wisotzki)*

This paper will focus on the AIDS Memorial Quilt when it was first displayed on the National Mall on October 11, 1987. I will argue that the AIDS Quilt, in featuring panels created by friends, family, and lovers, to name, and thereby honor, individuals whose lives were lost to AIDS, functions as political art that asserts the political is personal. That the body claimed a particular significance during the AIDS epidemic is at the center of the Quilt's structure. The Quilt connotes a comforter to be held close to the body, recalling traditional American Quilt traditions. Each panel measures three feet by six feet, the exact size of a standard grave, and through naming, affirms the personhood of the deceased individual. The panels compel the viewer to crave the deceased individual's presence, however, the body is not there.

By analyzing how names are illustrated in the Quilt's panels through figures, patterns, and faces, in order to communicate identity as well as absence, I explore how the Quilt engages with the politics of representation and memory, and most importantly with the rhetoric of bodies. I argue that the methodology of the 1970s feminist subversive craft movement, and particularly the work of Miriam Shapiro, Faith Ringgold, and Judy Chicago, provide the necessary grammar to deconstruct the representations of personhood and bodies that the Quilt offers. The Quilt utilizes subversive craft's destabilizing rhetoric to illustrate the emotional underseams of grief and make individualized statements about lives lived and lost.

## **Islamic Art and Architecture Room 8010**

Chair: Bilha Moor, Andrew W. Mellon Postdoctoral Fellow of Islamic Art and Architecture, Northwestern University

**Instant and Abyeance: Deathly Discourses in al-Tusi's *Wonders of Creation* (BnF Mss. Supp. Pers. 332)**

*Luke A. Fidler, PhD candidate, University of Chicago*

Medieval Islamic corpses felt, grew, and steadfastly refused to stay still. The commentaries of al-Tusi (d. 1274), Ibn Khaldun (d. 1406), and al-Ghazali (d. 1111) repeatedly framed dead bodies as active subjects of contemplation. Moreover, resonating proleptically with theorists of photography and cinema who argue that moving images intrinsically engage death, their rhetoric yoked corpses to propositions about the epistemological process of picturing. A 1388 copy of al-Tusi's *Wonders of Creation*, written in Persian script for a Jalayirid patron, affords an opportunity to examine both a complex visual culture of death and the way deathly discourses subtended period formulations of looking. Taking the manuscript's suggestive illustration of Iskandar's coffin (fol. 217v) as a point of departure, this talk will trace the images' complex propositions about death in order to frame a new understanding of motion and rest in medieval Islamic art.

A Portrait of an Artist: Reza Abbasi and the Problem of Artistic Agency  
*Kaveh Rafie, MA candidate, Texas Tech University*

It is often the case that western art historians fail to acknowledge the role of the agency of a non-western artist. Indeed, in the field of Islamic art history, particularly in the case of Persian art, the artist is still the most elusive part of the investigation, and most of the time, the artist's role is dismissed. The problem has to do with the lingering colonial view that non-western art is less a personal expression of the artist than the manifestation of a collective identity. As Sheila Blair and Jonathan Bloom (*The Art Bulletin* 85, 2003) have argued, in some cases, sources exist in sufficient quantity and quality to allow scholars to write authoritative biographies. Yet most art-historical writings, for example on Reza Abbasi, the prolific seventeenth-century Persian artist, are based solely on stylistic analysis.

These formal readings of Reza's work, however, fall short of illuminating the most prominent aspects of his works and undermine Reza's aspiration for independence and freedom of expression. Reza's resignation and his banishment (c. 1603-1610) from the Shah Abbas I's (1571-1629) court not only left him in a precarious financial and political situation but also caused a significant change in Reza's art. In this paper, I will argue that Reza's preoccupations with Sufism and wrestling manifested in his attitude toward painting. I will also demonstrate that a study of Reza Abbasi's eccentric life is crucial to understanding his art and that his biography cannot be ignored. Ultimately, the art of many non-western artists will remain unfathomable and underappreciated unless art historians acknowledge the impact that the artists' personal lives and circumstances have had on their works, in the same way that we use biography in the study of western artists.

## **Twentieth-Century Art (II) Room 8014**

Chair: Mark Pohlard, Associate Professor, DePaul University

Finding Harmony: Adolf Hoelzel's Modernism  
*Sharon Reeber, Independent Scholar*

This paper addresses the work of Austrian-born Adolf Hoelzel (1853 - 1934), an innovative artist and educator whose contributions to German modernism deserve to be reassessed. Hoelzel's intense lifelong search to understand the essence of art led him from the nineteenth-century European academic tradition to the vanguard of twentieth-century developments. A contemporary of Van Gogh, by the end of his long working life he was producing drawings and stained-glass designs with brilliant colorful abstraction that anticipated later twentieth-century movements such as *l'art informel*, *abstraction-cr ation*, and abstract expressionism.

Hoelzel is best remembered as an important teacher to a generation of German modernists, such as Emil Nolde, Oskar Schlemmer, and Johannes Itten. His pedagogical approach at the Stuttgart Academy has been recognized as a model for the Bauhaus Basic Course. Recently, however, Hoelzel's art and writings have become the subject of increased scholarly attention. A major retrospective at the Stuttgart Kunstmuseum in 2009 and an ongoing digitalization project of his over 2000 pages of theoretical writings have led to new insights into the significance of Adolf Hoelzel's work, and his place in the German avant-garde. My research in museum and library collections in Stuttgart, as well as consideration of this new archival material has focused on the connection between the spiritual content of Hoelzel's art and his recurring use and reworking of European religious imagery. This is the only research about this artist currently being carried out by an American scholar.

### Progressive to Post-Colonial: Cyrus Baldrige in Chicago

*George V. Speer, Director, Northern Arizona University Art Museum, Associate Professor, Northern Arizona University*

Cyrus Baldrige's career as an illustrator and author took him – with his companion and collaborator, Caroline Singer – to Peking, Tokyo and Seoul, to Baghdad and Isfahan, to India and West Africa. Baldrige was among the earliest to articulate a post-colonial perspective regarding the subject peoples of failing empires. His turn-of-the-twentieth-century education at the University of Chicago, together with his work on behalf of the poor at the Settlement House and Chicago YMCA, engendered in Baldrige a deeply humanistic respect for society's disenfranchised.

The artist learned to “Say it in a few strokes!” from his mentor Frank Holme at the Art Institute of Chicago. Launched upon a successful career as an illustrator, Baldrige brought the economy of means he learned as an art student and the social and political awareness he derived from his years at the University of Chicago to bear upon such works as *Turn to the East*, *Half the World is Isfahan*, and *Time and Chance*. In these volumes, Baldrige chronicled the lives of those who struggled against the residual, tenacious power of Europe, Japan, the Manchus and the Russians.

### Postwar Modernism in the Midwest: Spirituality, Color Theory, and National Politics in the Paintings of J. Jay McVicker

*Louise Siddons, Associate Professor, Oklahoma State University*

Throughout the 1950s and early 1960s, Oklahoman artist J. Jay McVicker (1911-2004)—head of the art department at Oklahoma State University—rejected the gestural abstraction of the so-called New York School in favor of a hard-edge style that adapted the lessons of pre-War International Modernism to the emerging philosophical claims of Minimalist painting and sculpture. His decision, although pointedly formalist, was intended as a response to the complex interplay between several cultural trends that emerged after the Second World War. McVicker had participated in the explorations of Abstract Expressionism throughout the late 1940s, creating gestural work rooted in ideographic imagery that parallels the work of artists across the country. His turn to hard-edge, abstract forms reflected the international desire for universalism that grew out of this widespread interest in writing—a shift that we might understand in opposition to the idiosyncratic, opaque, psychoanalytically rooted gesture. At the same time, it self-consciously looked back to pre-War theories of spirituality and human development, such as those proposed by de Stijl. McVicker's synthesis of these diverse trends reflected his own conviction that the future of humanity depended upon holistic personal growth—and his investigations of the phenomenology of his Minimalist paintings, particularly in terms of color, were a vital part of his own spiritual, intellectual, and physical journey. Less intentionally, McVicker's paintings constituted a vital reminder that despite the increasing coastalization of the American art market—and the subsequent shrinking of the academic canon—there was an extensive, well-connected, vibrant avant-garde throughout the Midwest throughout the third quarter of the twentieth century.

### Robert O. Hodgell, *motive* and Redefining Religious Art in Post-War America

*David E. Gliem, Associate Professor, Eckerd College*

My presentation will examine the religious prints of Kansas-born artist, Robert O. Hodgell (1922-2000). Though largely absent from the art historical literature, Hodgell deserves scholarly attention, in part, for his exceptional work and the prominent position his art and views about art occupied in *motive* magazine, the radical flagship publication of the Methodist Student Movement. Published from 1941 to 1972, *motive* [always spelled with a lowercase “m”] was hailed for its vanguard editorial and artistic vision and for its aggressive stance on civil rights, Vietnam, and gender issues. In 1965 the publication was runner-up to *Life* for Magazine of the Year and in 1966 *Time* magazine quipped that among church publications it stood out “like a miniskirt at a church social.” An entire generation of activists was shaped by its vision with Hodgell's art playing an important role in forming and communicating that vision.

For nearly thirty years, Hodgell used *motive* as a platform to promote a view of religious art that was informed by his Midwestern Methodist upbringing, his long-time relationship with regionalist John Steuart Curry and, especially, the ideas of existentialist philosopher and theologian Paul Tillich. The result was a religious art that was antithetical to that of artists like Warner Sallman, whose popular and ubiquitous traditionally-styled “bearded lady” representations of Jesus Hodgell viewed with contempt.

My talk, then, will briefly introduce Hodgell and *motive* magazine, explain and contextualize his views of religious art as espoused in *motive*, and then show how his outlook informs a selection of key artworks.

**10:45-12:15**

## **Medieval Art (II) Room 8009**

Chair: Susan Solway, Professor, DePaul University

Measuring the Past: The Geometry of Reims Cathedral  
*Rebecca Smith, PhD candidate, University of Iowa*

As the coronation church of France, Reims Cathedral remains one of the most important churches in Europe in terms of history and art history. It stands as one of the greatest masterpieces of the Gothic style, and it exercised a strong influence on the design and ornamentation of many later Gothic buildings. Despite the cathedral’s fame, however, scholars continue to debate basic facts regarding the development of its design and the order of its construction. In the most recent monograph on Reims, Alain Villes proposed that the current two-bay format of the transept departed from a postulated original design with three bays to each side of the crossing. However, recent geometrical analyses by Nancy Wu and Robert Bork suggest that the cathedral’s current transept format faithfully reflects a cohesive original plan for the whole church, with later adjustments affecting only the north portals and the articulation of the upper tower stories. My research further examines the geometry in conjunction with new field measurements and onsite observations to shed light on the cathedral’s construction history. I will demonstrate that in many cases throughout, the building fabric and proportions support the geometric schemas proposed by Wu and Bork. My paper for the 2016 Midwest Art History Conference will focus on the junction between the chevet and transept as a specific case study and will contribute a new perspective to the continued debate regarding the cathedral’s architectural history.

Gender and Religious Syncretism at the Holy Wells of Saint Brigid in Ireland  
*Clare Ave Monardo, MA candidate, University of St. Thomas*

St. Brigid is a figure from medieval history, and many of the holy wells dedicated to her were established during the Middle Ages, a time when the nature of religious art and worship was changing. In Ireland there are close to fifty holy wells dedicated to and associated with the figure of St. Brigid. I investigate how these sites are places of syncretism, the syncretism of pre-Christian and Christian belief, thought, and ritual. What parts of holy well worship in Ireland trace their roots back to pre-Christian times? Even though scholars today are left with very little direct evidence of ritual activity in pre-Christian Ireland, it is assumed that many of the Christian rituals associated with holy wells originated during that time. Ritual is an integral part of any holy well experience and it can involve not just the holy well, but also sacred trees and stones. These three components are prominent at many sites, but all three need not occur for the site to be considered holy. Not only are these wells a place where the two types of worship collide, but also the figure of Saint Brigid herself is a composite character, “with pagan threads woven into the Christian pattern.” Both strands co-exist together, providing new symbolic meaning to a person or a place. Multiple elements are found at a St. Brigid’s site in Faughart, County Louth which provide evidence for my argument: a holy well, sacred stream, sacred tree, national shrine to St. Brigid, and sacred stones that bear witness to St. Brigid’s religious devotion. After presenting a formal analysis of the site I will use iconography and iconology, gender studies, and ritual theory to argue that St. Brigid’s holy wells are syncretic religious and cultural sites.

Excavating the Past, Preserving the Future: Art and Antiquity at Medieval St. Albans  
*Deirdre Carter, PhD candidate, Florida State University*

In the later Middle Ages, the antiquity of St. Albans Abbey was a crucial component of the house's prestige, stability, and institutional identity. The monastic community's origins were rooted in the early Christian tradition of gathering at the tomb of Britain's first martyr, Saint Alban (d. late third or early fourth century), and in the centuries following the Norman Conquest, the abbey wielded its early history and connection to the protomartyr as a means of achieving—and later legitimating—its status as one of the most illustrious and privileged religious houses in England.

This paper examines the material culture of later medieval St. Albans Abbey, focusing on the way in which these objects reveal the house's desire to promote and defend its status by preserving, documenting, and occasionally embellishing its links to the Romano-British and Anglo-Saxon past. Not only did the St. Albans monks depict the events of their monastery's early history in pictorial form at a time when such historical imagery was quite rare, but they also sought to record and secure other, more tangible links to the past. They scoured and even excavated the local landscape in search of ancient artifacts, many of which were then described in texts, carefully reproduced in illustrations, or incorporated into the fabric of the Anglo-Norman church. Through this process, objects such as cameos, Roman bricks, and even oyster shells were imbued with meaning and stood alongside manuscript illustrations and written texts as potent symbols of the antiquity and prestige of the protomartyr's abbey.

### **Alternative Exhibition Spaces Room 8010**

Chair: Tricia Van Eck, Founder and Director, 6018North, Chicago

Enacting Local Change by Adapting the Global Lexicon: Chicago's new direction, 1982–1997  
*Lynne Warren, Curator, Museum of Contemporary Art*

In the mid-1980s a generation emerged in Chicago that had absorbed the lessons of the previous decades' avant-garde and were influenced by broad-ranging theoretical writings. Their work marked a radical departure from the figurative styles that had long held sway in Chicago. Through the alternative spaces N.A.M.E. and Randolph Street Gallery, these artists connected with others dealing with civil rights, social justice, political activism, housing, and the environment. Through their individual interests and artworks, they disseminated a manner of working that examined real-world concerns and applied aesthetic solutions to extra-aesthetic problems, a method now termed "relational aesthetics." By adapting the emerging global language of contemporary art, these artists forged bodies of work that led to significant local change in both the arts and larger life of the city.

Contemporary Alternative Exhibition Spaces in Chicago and Peoria

*Lou Mallozi, Executive Director, Experimental Sound Studio*

*Chelsea Culp, Co-Founder of New Capital*

*Kristen Abhalter, Director, Roman Susan gallery*

*Jessica Bingham and Alexander Martin, Director, Project 1612*

This paper presents four contemporary alternative spaces – Chicago's Experimental Sound Studio, New Capital, and Roman Susan and Peoria's Project 1612. While each have different beginnings, missions, and audiences, each promotes artistic expression and advances a broader artistic community with a relatively small infrastructure. Ranging from the oldest, Experimental Sound Studio, celebrating its 30<sup>th</sup> anniversary, to Project 1612, begun in April 2015 with a Kickstarter funding campaign, this presentation offers a cross-section of alternative spaces to discuss how these spaces function and how they have affected artists and the larger art community. From storefronts to garage or factory, these artist-run gallery spaces attract a diverse crowd and serve emerging and established visual, sound, and/or performance artists and creatives that resist

categorization. While each maintain a distinct physical location and artistic focus and have different strategies of support, they all have critical impact. The panel discusses what initially necessitated these spaces and aims to address how collectively we can better support alternative spaces and understand their shared effects.

**Banksy's 2013 New York Residency: Examining the Temporality of Contemporary Street Art**  
*Shelby Miller, Graduate Teaching Assistant, Bowling Green State University*

For 31 days in October 2013, an intentionally anonymous residency took place in New York City. Each day the public was confronted with a new artwork that included: graffiti art, site-specific art, or performance art. All of these pieces were found outside of the confines of the art galleries and museums in the city. Daily, these artworks became subject to the environmental conditions of nature, as well as the city dwellers that chose to preserve, alter, or destroy them. This residency *Better Out Than In* by the pseudonymous street artist Banksy, demonstrates this artist's "dedication to" the "ephemerality" of his art. This presentation will address what differentiates the temporal nature of Banksy's street art from the traditional practices associated with artwork that enters museums and galleries and is preserved for viewing at the discretion of art institutions. By examining the fragility of specific artworks from the 31-day residency, and the parameters of this event, Banksy's motives will be disclosed as "a kind of 'just-missed' aesthetic in which his art, his process, he himself, are always on the verge of disappearing."

**Experimental Area: Place, space, and dimension of the experimental in Brazil**  
*Fernanda Lopes, Museum of Modern Art, Rio de Janeiro, and Pontifícia Universidade Católica do Rio de Janeiro*

"Presentations by Brazilian artists linked to experimentation," "exhibition of research process and experimentation" or even shows "in the field of research and new experiences" of "Brazilian artists dedicated to research and new forms of creativity", "involved with research and with new artistic proposals" or "related to new language and artistic concepts research", "whose works address, critically, questions concerning the art system in their levels of production and consumption" which "critically investigate the system of production and consumption of art", which "react and make you think the current determinant of arts circuit plan (involving artists, galleries, museums, critics, work, marketing, etc.)", or "whose production is bound to new aesthetic experiences and research, whether in the field of design, the object, the photography, audiovisual or videotape".

Thus were laid the shows that began to be seen in August 1975 at the Museum of Modern Art in Rio de Janeiro, concentrated on projects of young Brazilian artists, lasting between 30 and 45 days, housed in one or more areas of the 3rd floor of the museum. They were part of the Experimental Area pilot project, tested in 1975 to then be systematized and deepened the following year. Between 1975 and 1978, the Experimental Area presented 38 exhibits. Selected by projects submitted by artists or requests to them by the Cultural Commission (instead of resumé evaluation) the exhibitions took shape as an extremely wide range of possible answers to the question "What is experimental?" - not only with regard to the proposals and relation to materials and media used by the artists, as well as in the sphere of art criticism and museum of the paper.

When speaking about the creation and development of the Experimental Area exhibition program at the Museum of Modern Art in Rio de Janeiro, this paper aims to contribute to the discussion of ways of seeing and display art in Brazil, with echoes of other initiatives in Latin America, during a time considered key in this changing story: the decade of 1970's. Here, the dimension of the experimental art will be addressed not only in its visual and plastic aspect, but also considering its political aspects, the construction of other discourses and ways for art and art criticism. Far from wanting to consolidate the art history canons, this paper aims to review them, discuss them and readdress to them, making room for other possible narratives, expanding the possibilities of the understanding of art history.

**Open Session (II) Room 8002**

Chair: Catherine Zurybida, Adjunct Professor, DePaul University

I Am Woman, See Me Rule: Imaging Identity in Fourteenth-Century Portraiture  
*Michelle M. Duran, Assistant Professor, Ball State University*

Throughout history, the types of images and portraits that rulers commissioned reflected their desire to display & commemorate, advance certain ideologies, and construct specific identities for themselves. Within the courts of late-medieval and early Renaissance Europe manuscripts were particularly useful vehicles through which claims about power could be made because of their intensely personal character: both texts and images were (and were able to be) modified to suit the needs of the patron. The commission, production and possession of manuscripts fulfilled a practical need for lay people in an age of increasing literacy, and within the court they also served as items of status for the patron and those who saw or borrowed them. During the fourteenth century in particular, the rise in the production of recognizable portraits revealed the heightening interest in identity construction, and provided an aesthetic and ideological means of promoting social and political policy. Much like the manner in which the rise of the Selfie has contributed to and shaped the concept of identity and social capital in contemporary culture, the use of portraits during the fourteenth century functioned in a similar fashion. This study focuses on how one patron in particular, Joanna I, the first sovereign queen of the Angevin Kingdom of Naples, used portraits of herself as a means of creating not only social but political capital as well. Joanna did not just modify the images in her Book of Hours, however, she completely changed the iconography by replacing the standard miniatures from the Life of the Virgin with portraits of herself. This bold action, which could only have come from a patron of Joanna's stature, reveals that the use of the portrait as a means for fashioning identity was an activity in which people engaged well before the rise of contemporary social media sites, and demonstrates the important social role that portraiture has played (and continues to play) in visual culture.

The Bearing of the Body: Albrecht Dürer's 1521 Drawings and Netherlandish Art  
*Dana E. Cowen, Associate Curator of European Art, Joslyn Art Museum, Omaha*

The eleven drawings from Albrecht Dürer's *Oblong Passion*, a series begun during the artist's stay in the Netherlands from 1520 to 1521, are unique in their landscape format and stand apart from his other Passion images. In addition to more traditional scenes from this narrative, Dürer included three drawings of the rarely represented subject of *The Bearing of the Body*, a transitional moment between Jesus' removal from the cross and his internment. Scholarship regarding these works has largely stressed their relationship to Italian prototypes, yet Dürer's altered use of space and movement as well as his shift to a more restrained depiction of emotion suggests the influence of Netherlandish art—an oft overlooked and understudied aspect of his late work. By considering Dürer's *The Bearing of the Body* drawings alongside celebrated Netherlandish paintings and contemporaneous popular northern prints, this paper will demonstrate how the artist's extended stay in the Netherlands informed both his choice in subject matter as well as the significant and dramatic visual transformation of his Passion imagery.

Envisioning Icebergs: James Fenimore Cooper, Louis L. Noble, and Frederic E. Church  
*Roberta Gray Katz, Adjunct Professor, DePaul University*

This paper examines the polar iceberg as a significant literary and pictorial subject in the work of novelist James Fenimore Cooper (1789-1851), writer and Pastor Louis L. Noble (1831-1882), and artist Frederic E. Church (1826-1900). In 1849, Cooper published *The Sea Lions; or The Lost Sealers*, a tale of two competitive sailing crews headed for the Antarctic in search of seals. Ten years later, Noble and Church journeyed to the subarctic, and, perhaps as Cooper had before them, were fascinated by the colossal icebergs they encountered. Understanding the iceberg as a physical fact and romantic fiction, Cooper, in *The Sea Lions*, provided detailed and thrilling descriptions that later informed the work of both Noble and Church, the former penning a travelogue, *After Icebergs with a Painter: A Summer Voyage to Labrador and Around Newfoundland*, the latter producing drawings, paintings, and prints of these geologic wonders. While scholars have noted such close working relationships between artists and writers in the early-mid nineteenth century, they have focused on American scenery rather than the sea, even though Cooper wrote numerous sea novels, and painters often imagined marine adventures. This paper proposes that Cooper and *The Sea Lions* represented a critical literary and cultural voice inspiring Noble and Church to envision icebergs and the polar

seas as the union of fact and fiction, and in doing so, creating new artistic identities, and opening up fresh and inventive ways of perceiving the glacial world as a physical reality and romantic construction.

### Walls of Respect: The Practice and Potential of Arts Diplomacy

*Thor J. Mednick, Assistant Professor, University of Toledo*

This talk focuses on the use of art as a means of social intervention in the United States, focusing specifically on the writings and practice of community artist and Chicago native David Loewenstein. Loewenstein collaborates regularly with government-funded agencies like the Mid-America Arts Alliance, and non-governmental organizations like the U.S. Department of Art and Culture, a grass-roots movement for creative change; as such, Loewenstein's career provides an interesting example of the constant negotiation between private and public interests required of a practitioner in this field. It also indicates the extent to which a practitioner must see him/herself primarily as a facilitator of change for the community, rather than a motivating agent. It is a basic tenet of Loewenstein's approach that for a community art project to have integral value, the needs it addresses must emerge from, and be articulated by, the members of the community themselves.

This winter, Loewenstein worked with students at the University of Toledo (Toledo, Ohio, USA) to research and create a mural at the Frederick Douglass Community Center, in Toledo. Using a methodology derived from the World Café model, students interviewed members of this marginalized and underserved community and discussed what they wanted the mural to say and achieve. From the beginning, the process was collaborative, and in the end there were painters from the community than from the class of University students that initiated the project. This talk will discuss the aims, process, and short-term legacy of this project, and will propose applications of this approach in European countries such as Denmark, which are currently struggling with the integration of often marginalized immigrant populations.

### **Bookish: The Global World of Artists' Books in Chicago** Room 8014

Co-chairs: Hannah Higgins, Professor, University of Illinois at Chicago

Nicole L. Woods, Assistant Professor, University of Notre Dame

### The Book Bindings of Mary Reynolds in the Art Institute of Chicago

*Hannah Higgins, Professor, University of Illinois at Chicago*

The Art Institute of Chicago houses the collection of book bindings by Mary Reynolds, an American expatriate who spent much of her life in Paris in the inter-war period. Reynolds was involved with the international avant-garde, was a longtime associate of Marcel Duchamp and was directly involved with the proliferation of art publications (View magazine) and journals. Her hand-made book bindings form the core of the Surrealism collection at the Art Institute of Chicago. This historic backdrop situates the practice of artists' books both in the rendering of objects, the distribution of published materials and the ways these took root in a Chicago collection.

### “Pictures to be Read/Poetry to be Seen”: Alison Knowles's *Big Book* in the MCA's Inaugural Exhibition (1967)

*Nicole L. Woods, Assistant Professor, University of Notre Dame*

In 1967 the Museum of Contemporary Art, Chicago featured two large-scale installations by Fluxus and Happenings artists, Alison Knowles and Allan Kaprow, in its inaugural exhibition, “Pictures to be Read/Poetry to be Seen.” Focusing on Knowles's seminal, three-dimensional novel, *The Big Book*--an interactive, walkthrough environment of sculptural pages that ‘could be lived in’-- this presentation reconsiders the work within the context of experimental poetry, artist's books among the American neo-avant-garde, and the gendered conditions of the built environment in the late 1960s. It also examines an evening of performances that took place at Second City by Knowles, Kaprow, Dick Higgins, and John Cage, whose aim was to officially mark the museum's presentation to the city.

On the Itinerant Publishing of Felipe Ehrenberg and his books are at the Newberry Library  
*Katja Rivera, University of Illinois at Chicago*

Self-exiled when his life was threatened in the clampdown on Mexican students after 1968, Ehrenberg became an expatriate artist in London and, later, a diplomat in Brazil. As the publisher of Beau Geste press, Ehrenberg was able to mobilize a generation of global poets and visual artists through the mail, later returning to Mexico to start artist presses advocating for local speech and creativity there.

Cultivating Book and Land  
*Sally Alatalo, The School of the Art Institute of Chicago*

This paper looks at the political, social, economic and ideological phenomenon of artist book publishing through the lens of Chicago-based Sara Ranchouse Publishing as mirrored in contemporary back-to-the-land movements, speculating on the similitude of book fairs and farmers' markets; subscriptions and CSAs; museum collections and high-end restaurants; limited editions and heirloom crops; monoculture organics and printed in China; book stores, local grocers and Whole Foods; Amazon and WalMart.

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